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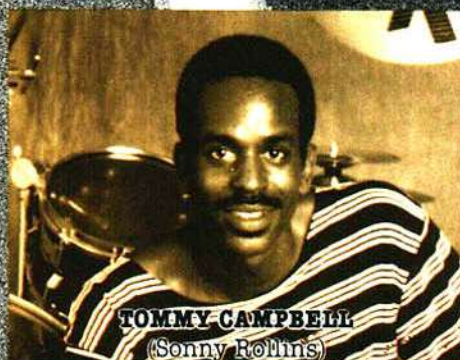
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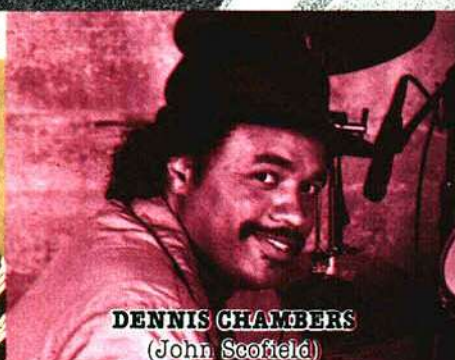
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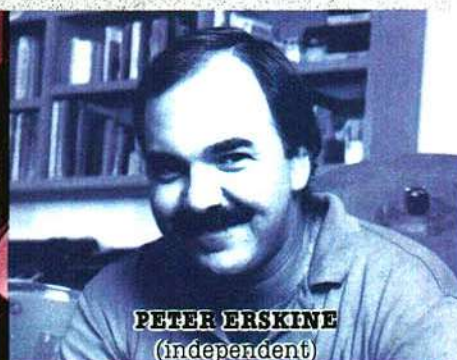
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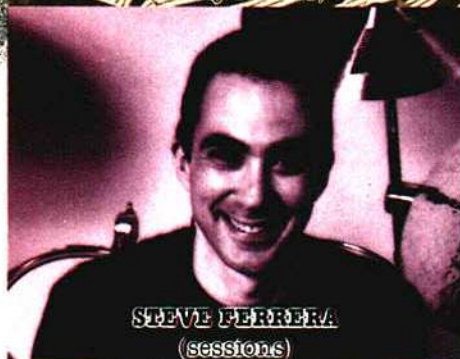
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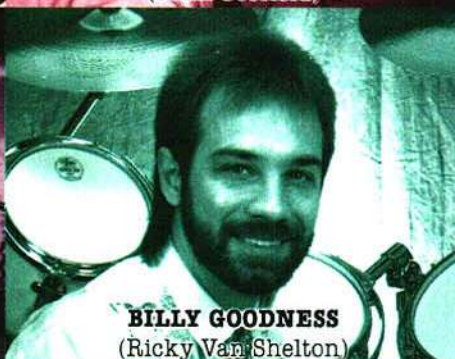
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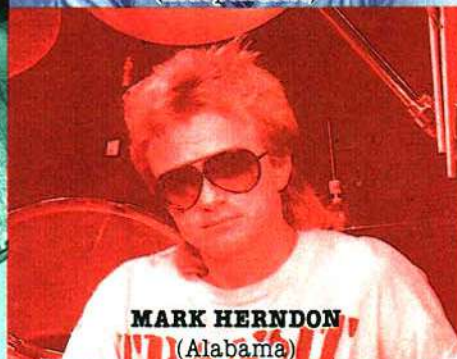
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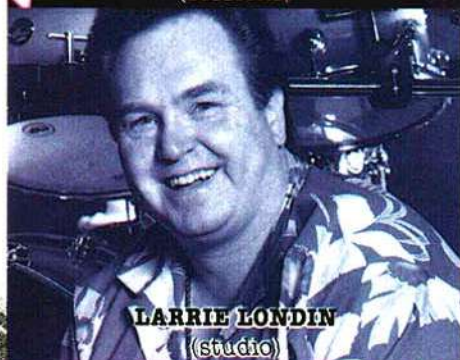
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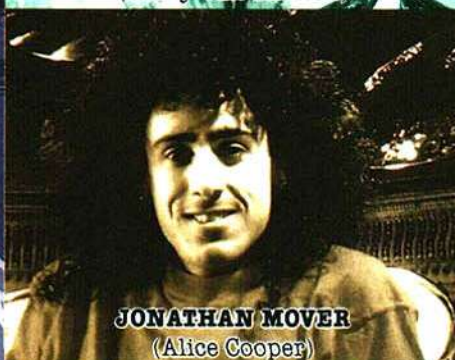
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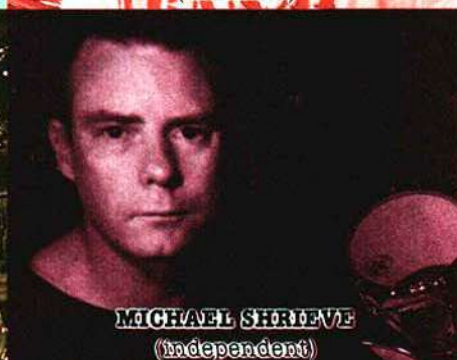
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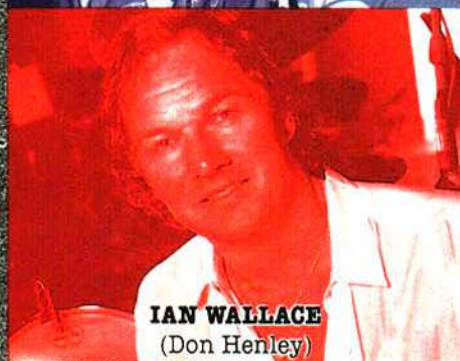
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You think rock 'n' roll comes easy just because you've got a flawless resume and some of the best chops around? Think again, says Rod Morgenstein. Here Rod discusses just what it takes to power Winger into the charts, and why reaching the top is *never* easy.

by Rick Mattingly

24 JOEY HEREDIA

One of today's foremost drummers fusing Latin rhythms into jazz, pop, and rock, Joey Heredia has accomplished much at a young age, with people like Tania Maria, Freddie Hubbard, and Billy Childs. In this interview, Joey discusses the intricacies of his Latin sound, and the heritage that fuels his style.

by Robyn Flans

28 ANDY NARELL

He may be an unlikely bellwether of Trinidadian steel drum music, but by mixing in elements of R&B and jazz, Andy Narell has become just that. Here Andy discusses what he and others are doing to preserve this fascinating musical style.

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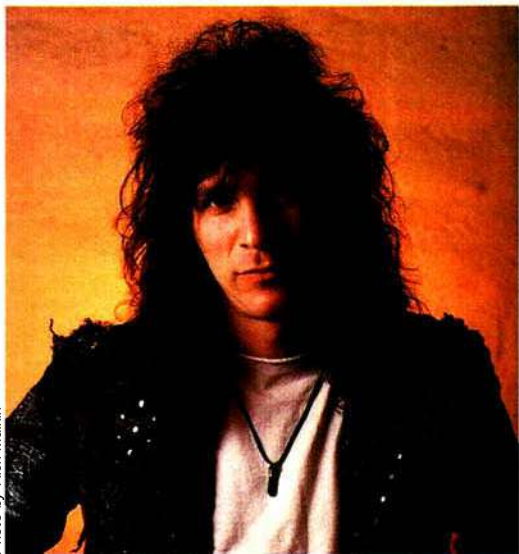


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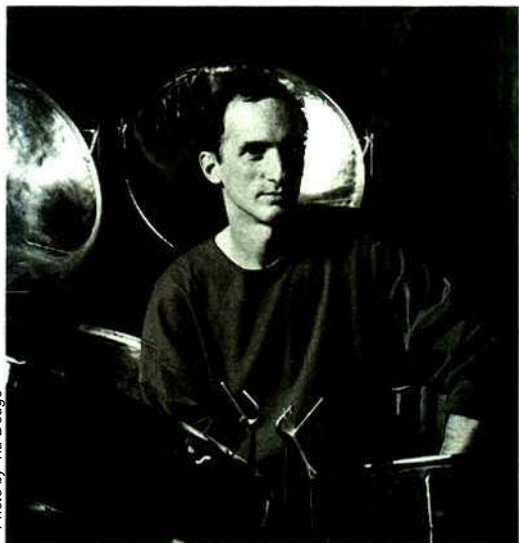


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EDITOR'S OVERVIEW

The Pursuit Of Excellence

Ever notice how there just never seems to be a shortage of new ideas to grasp and performance techniques to master? I recently spent several months woodshedding some new material in my practice studio, when it suddenly occurred to me that even after close to 37 years as a player, I was still working quite hard at staying abreast of new playing concepts. The pursuit of excellence is obviously a never-ending process that presents a lifelong challenge.

Gaining proficiency on *any* instrument certainly takes a considerable amount of dedication and a great deal of effort. And I've always felt that drumming presents one of the greatest challenges of all to mind and body. Combine this thought with the continual flow of new study materials, evolving musical styles, and so many great young players to emulate, and it's easy to understand how one could devote the better part of a lifetime to becoming a complete player.

There was once a time, which I recall from nearly 17 years of teaching, when a beginning drum student could master the basics within a relatively short period of time. Adequate reading skills, as an example, could be attained from a surprisingly limited number of texts. Today, the same subject matter has grown to a point where you could spend the majority of every practice session just on the improvement of your reading abilities.

Technical development is another example. Twenty years ago, anyone who had managed to work through all of *Stick Control* had really achieved a commendable technical accomplishment. Though this level of proficiency is still worthy of praise, today's player actually needs to do even more. The amount of information available nowadays on every facet of technique is staggering. And the incredible technical fluency of the leading players we admire is all the evidence we need to appreciate how far beyond the basics we've progressed.

Coordinated independence is another interesting case in point. Many of us can probably recall the hours spent struggling with the infamous Jim Chapin book. Today's student must continue to deal with the challenge Chapin presents, but now Gary Chester's *New Breed* has been added to the list of items to be conquered. In essence, the knowledge and skill we're required to have are now twice as demanding as they once were. And future musical developments will undoubtedly place even greater demands on the upcoming generation of drummers.

Where does it all end? It's not very likely it ever will. The point is, if we're serious about our art form, and the commitment we make when we involve ourselves, we readily accept every new musical and technical challenge. We remain aware of the fact that we'll *never* actually reach a point where we can say we know all there is to know, or do all that can be done. There will always be something new to learn, new techniques to master, and new goals to reach for. Still, the pursuit of excellence should always be viewed as one of the worthiest of endeavors. Some of us may ultimately come closer to it than others. But, that's not what matters. The important thing is that we *all* continue to make the effort it calls for.

RS

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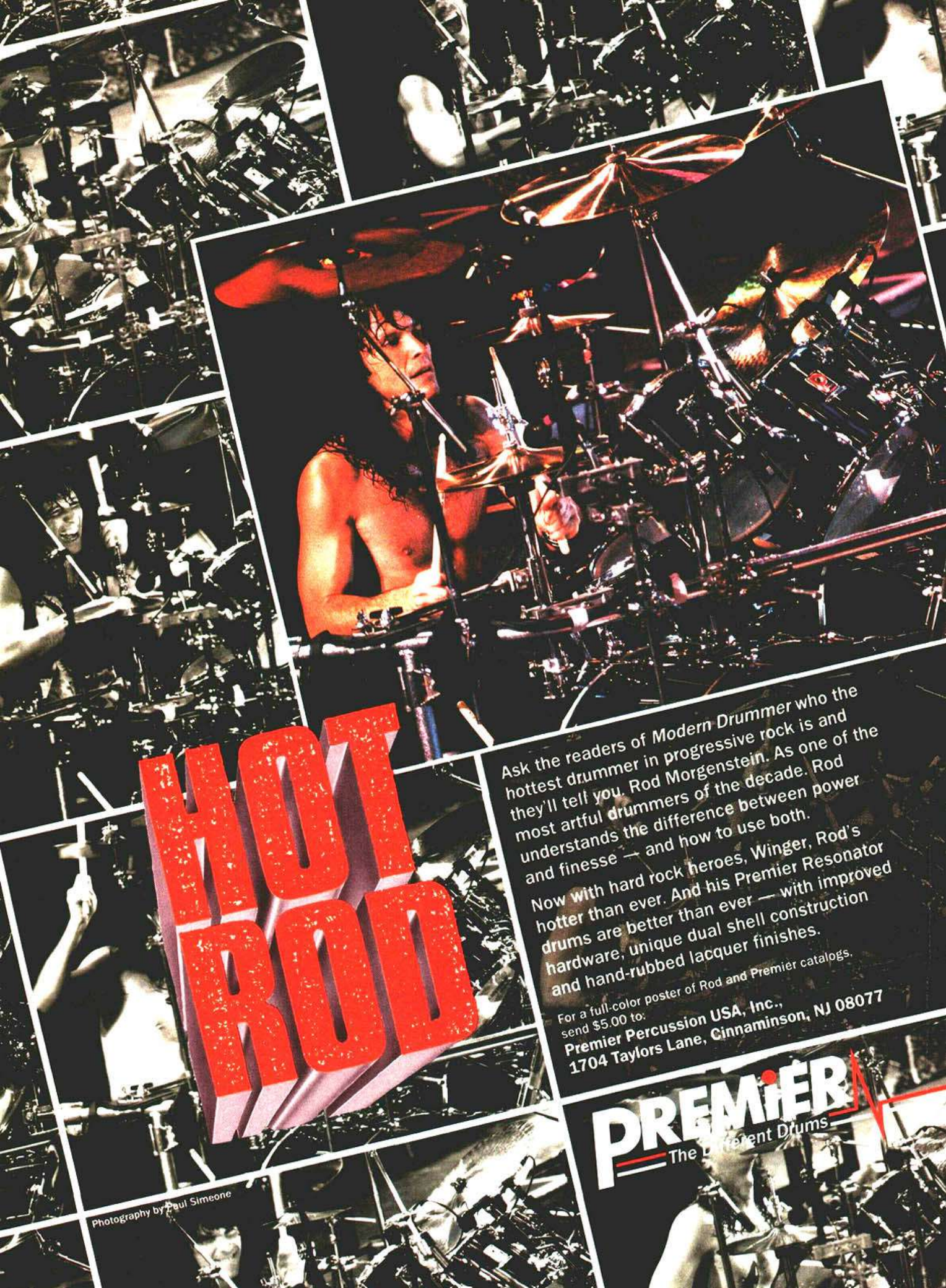
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The Different Drums

Photography by Paul Simeone

READERS' PLATFORM

STEWART COPELAND

Stewart Copeland has been my favorite drummer since he burst on the scene with such energy and novelty as a member of the Police. I was aware that he had been composing and doing other projects since that band's breakup, but I had missed hearing his distinctive brand of drumming during that time. I'm thrilled to learn that he is once more actively involved with a band, and I'm looking forward to hearing the *Animal Logic* album as soon as I can lay my hands on it.

In the meantime, I enjoyed reading Stewart's views on playing, composing—and all the other aspects of the music business that he is involved with—in your April issue. He certainly isn't a shrinking violet when it comes to stating his opinions; one might easily consider him arrogant. But when a person backs up his "arrogance" with quality and originality in his performance, it's easier to overlook. Stewart is one of a kind, and I'm grateful for the opportunity to learn more about him in *MDs* pages.

Ted Manhoff
Berkeley CA

Geez! I'm the first one to admit that Stewart Copeland is a great player. His drumming with the Police was unique and influential—there's no denying that. But Stewart: *Lighten up!*

It's one thing to have strong opinions; it's another thing to absolutely *exude* egotism about those opinions. Talent is no excuse for a holier-than-thou attitude; plenty of extremely talented drummers are still humble people. I got the feeling from the interview that Stewart is his own biggest fan.

Ronny Del Largo
Sarasota FL

TITO PUENTE

Viva Tito Puente! What a treat to see such a master of Latin and jazz music featured in the pages of *Modern Drummer* [April '90 MD]. I was beginning to think that all anyone was interested in anymore was how

drums—and creativity be damned! Tito is, as Diane Cordon's interview was subtitled, a pioneer. And the beautiful thing about him is, he's still going strong. It was a great interview, and Bobby Sanabria's analysis of Tito's playing helped put the entire story into an even more musical perspective. Excellent work!

Arnie Fleischer
Brooklyn NY

INSIDE LUDWIG/MUSSER

Hey, you guys really outdid yourselves this time. What a great "inside" story on Ludwig and Musser [April '90 MD]. I have been to the Ludwig factory in Monroe, North Carolina, where I was shown how the drums are made and painted. Now I feel like I've been given a return visit via *MD*. I appreciate that very much!

Michael Norton
College Park MD

EXPLORING ABSTRACT CONCEPTS

Thanks so much for Tim Smith's "Exploring Abstract Concepts" in your March issue. I thought I was losing it until I saw that article.

I've been playing the kit for a little more than seven years, and am gigging with a local group. I've been frustrated with my playing for some time now. I really needed a slap of mortality; I was losing touch with feeling the music and the atmosphere of it all.

I tried the "circle piece" suggested in the article. It was as if I was refilled with a new breath of life! It made me realize how important digging up the roots and heart of music can be. I think every drummer and musician could use that.

On another point, congratulations too on the interview with Boris Williams in the same issue. Boris has definitely showed me that I should stop overburdening my playing with so-called "technique," get back to the basics of feel, and utilize what's there in my heart and soul. Thanks profoundly.

Aaron Drew
Dover NH

OBSERVING A TREND

I work in a local drumshop in Cleveland, and I've noticed an interesting thing happening, as far as new drumkit sales are concerned. Over the past six months, I've sold more four-piece drumkits than at any other time that I can remember. Most of these orders are from drummers who have gotten totally fed up with all the electronic setups they used to play, and now feel that they want to go the more traditional route. Others have put their large double-bass sets in the shop for sale on consignment so that they can purchase a new four-piece kit and pocket the money they save by buying the smaller kit.

I've always felt that drummers who were talented enough to get the most out of a basic setup were more exciting to watch than drummers who used massive kits. I guess that these younger drummers are beginning to feel the same way.

Bob Luckello
Cleveland OH

BASS DRUM MUFFLERS

Regarding a question in your *It's Questionable* section in the April, 1990 issue, we stock the foam products you referred to as *Drum-Muffs*. We do not have a specific name for this item, except as a "bass drum muffler." We stock all regular sizes and have custom sizes available. The mufflers are available in white foam only at this time. They range in price from \$14.99 to \$17.99 (plus shipping cost), depending on bass drum size, and can be shipped via UPS—usually within two days.

We hope this information will help your readers. Thanks for a great magazine!

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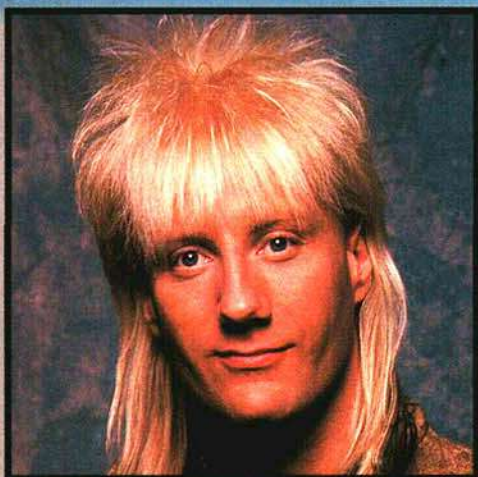
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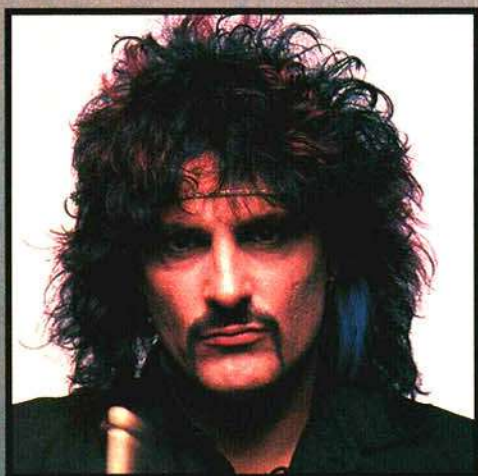


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William Hamer



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Joe Donnelly



Joe Donnelly was working with Asa Brebner's Idle Hands and Brother Cleve's country band, and free-lancing in the Boston area, when he heard that Woody Geissman had vacated the Del Fuegos' drum seat. Donnelly had always been a fan of the Del Fuegos, and had been dropping hints that he'd like to work with the group, when member Dan Zanes called and said, "We have a week of shows in New York and then three weeks in Spain. Would you like to come play with us?" Donnelly recalls saying, "'Let me think about it for a minute...okay!' And that was it. I had a month's worth of work that I had been committed to, but I had always loved this group. They said, 'Don't consider it an audition; just come and play, and then we'll talk when we get home.' So I relaxed and had fun, and when we got back from Spain, they had a few auditions they had to follow through with, and shortly after that, I was told I had the gig."

"The band got out of their deal with Slash and signed with RCA Records in December of '88," Joe continues, "and then we started working on demos up in Boston. In May we started the record up in Bearsville Studios in Woodstock, New York with Dave Thoenner producing. He's great with drums, and he had a great sense of our music. We were allowed a lot of input into the project."

"After Bearsville, we went down to a place in Queens that the Fixx owns, and we did

some overdubs there. Then we went to Long View Farms in Massachusetts. I overdubbed all the percussion there, which was basically hand-held stuff like tambourines, shakers, and cowbell. Then we went to the Record Plant in New York and mixed."

Donnelly's favorite track on the resulting album, *Smoking In The Fields*, is "The Offer," because, he says, "My taste tends to lean towards the AOR tracks a little more, and that's a real grungy rock song, which is just what I love to play. Drumming-wise, probably the most fun track for me was a song called 'Lost Weekend.' It's kind of a very dark song, and it has a double-time section in the middle where it's basically all of us soloing, but I get to really go nuts. On one take, I just went totally berserk for that whole section. As soon as the take was over, it was, 'That's the one!' Magic Dick [of the J. Geils Band] blew harp all over that one, and it came down really nice."

"The Del Fuegos need somebody simple and solid in the studio who can create excitement where it's needed," Joe explains. "When we went in to do the record, we had demoed all the songs, and I had played very simple and solid, locking in with Tom [Lloyd], the bass player. What I was encouraged to do, strangely enough, was to open up a little more and play more flamboyantly in certain spots. They gave me a lot more rope than I was accustomed to, and it took me a little time to get used to that and figure out where to put things in, but that was great. My calling card had always just been 2-and-4 them to death. If you can't capture the groove with the kick, snare, and hat, which is the way I practice all the time, then having a bunch of drums and cymbals is not going to make a difference. So I managed to open up a little bit without losing sight of the groove, and it was a lot of fun."

—Robyn Flans

Zack Alford

Audiences probably got their first glimpse of Zack Alford in last summer's B-52's video, "Love Shack." Although he hadn't played on that hit single's mega-selling album, *Cosmic Thing*, it was instantly apparent that Zack made a startling difference in the band with his great looks and funk-fortified slam.

This year's sell-out B-52's tour further substantiates Alford's abilities. His presence has added a deeper dimension to this long-running group's sound. What has it been like on the road with this group, who are known for their wacky image? "They're great," laughs Zack. "There's a lot of love here and a lot of fairness, because there's no real leader. They're all leaders. You'd think that would be chaotic, and at times it can get crazy. But on the other hand, it really makes for a democratic situation. Each of us gets respect no matter what musical space we're in. To them, we *all* have something to offer, and we truly work *together*."

Alford got the job with the B-52's through the band's bass player, Sara Lee. "We've both got bands of our own in New York," he explains, "and our bands [hers: *the Raging Hormones*, his: *Bodybag*] were friendly because we had both been doing a lot of workshop gigs. We'd play in places that were so small they would barely fit a P.A., and we'd just invite some close friends. I had never been introduced to her, but after one of these gigs, she came up to me and said, 'The B's are looking for a drummer for their tour. Are you interested?' I said yes right away because I had always been a fan of their music. So I went in for the audition, and it just clicked."

Born and raised in New York, Zack (now 24) has been a veteran of the club scene since he was a teenager. "I've been in tons of bands," he explains. "I've been playing gigs since I was 14. But I didn't do any real touring until '87. I had worked with some people from Defunkt, which is kind of

like an underground New York funk organization. And I did some European dates in the summer of '88 with Grayson Hugh, as well as an American tour. But the B's are my first big gig."

Meanwhile, Zack leads a double life of sorts, continuing to further the future career of Bodybag. "My heart is closest to Bodybag," he says. "We've been recording lately, and we're hoping to get a deal soon."

Additionally, Zack has been tagged to play on the upcoming B-52's album, which he's very much looking forward to. Zack adds that fitting in with the B-52's easily on a personal level has helped make a smooth transition with him on drums. "The people in this band make it enjoyable," he comments. "They're not pretentious, and they don't take themselves too seriously, and that's something musicians can learn from. When the band doesn't take itself too seriously, the audience senses that, and they relax and enjoy themselves. And when you're playing in that situation, you can enjoy yourself so much more, too."

—Teri Saccone

Joey Gold

In December of 1988, Love/Hate got their Columbia Records deal, and the following spring began recording. One year later, *Blackout In The Red Room* was released, produced by Tom Werman.

"Duane Baron engineered, who's real good at getting drum sounds," says drummer Joey Gold. "They threw up mic's, we got tones, and we didn't do any triggering or funky stuff. Love/Hate has been through a long ordeal with triggers and MIDI and keyboards, and we chucked it all. We went through the whole technology odyssey, and have come full circle with rock 'n' roll. I actually cut my drums on all 12 songs in three days. There's a song called 'Why Do You Think They Call It Dope?', which should be the second single, and it will really

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turn some heads. It's got a pop-and-pull bass line, and there's a little bagpipe solo and some cellos in there, so it's kind of an extravaganza. I like 'Tumbleweed' a lot, too, and there's a song called 'Mary Jane,' which is real psychedelic. 'She's An Angel' is going to be the radio song of the record, and I like that one a lot, too.

"Another thing I really dug about this record was that we didn't use click tracks. I did my share of that, during that year and a half when Love/Hate was all MIDled up, and I played live with headphones. That was a nightmare because we play so loud that I had my friend build a booster box for a click. With earplugs, I would go to sleep at night hearing a metronome. It took me three months to get the metronome out of my head after we got off the MIDI. We decided that we didn't want to use clicks on the album, we just wanted to rock, and Tom Werman had enough faith in us to let us do that. I'm really proud of that.

"The bass player, Skid, the guitar player, Johnny, and I have been a three-piece unit for nine years, and because we've played together so long, we know each other very well. In a lot of our songs, as we go to a chorus, we'll literally speed up. It won't be a drastic tempo change, but a subtle one. Then we'll go back into a verse and slow down again. When we tried to work with a click during rehearsal, it homogenized the music and made it all sound the same.

"I'm really into the songs, rather than just the drumming," Joey continues. "Skid, who writes all the material, writes on acoustic guitar, and often he'll show me the song first. I'll learn it that way, so the lyric and the melody are important to me first and foremost. Then I start thinking about a groove and how it should be approached before we start jamming a note on it. I think the most important thing for me is to come up with a drum part that fits the mood of the song."

—Robyn Flans

Andy Kamman



Peter Himmelman may be putting out records under his own name these days, but the musicians in his band—particularly drummer Andy Kamman—have been the same since grammar school days. As the five-piece, Minneapolis-based band Sussman Lawrence, Kamman, Himmelman, and company put out a couple of very creative and critically well-received records. When Himmelman's solo album, *This Father's Day* (and its single, "Eleventh Confession") took off unexpectedly, Island Records signed Himmelman under his own name, but the band members stayed the same. "How the music is put together and arranged hasn't changed from day one," says Kamman, whose musical ties with Himmelman go back to a band that they were in together in sixth grade. "A lot of times we just start jamming—and there's the song."

During the recording of Himmelman's latest record, *Synesthesia*, much of the music was arrived at in a similar manner. "Maybe half the songs we didn't even know until we were in the studio," Kamman explains. "The song 'Surrender,' in fact, may have been recorded the first time we did it. We've been playing so long together that we pretty much know all the changes and when to end and so on."

The original plan for *Synesthesia* was to record the album in Los Angeles with veteran producer David Kershenbaum. Yet even with a big, modern studio and the aid of session

great David Lindley ("He brought in about 500 guitars, sitars, and Middle Eastern instruments," Andy recalls), the band wasn't satisfied with the results. So Himmelman and crew returned home to re-record the album in a much more modest studio in St. Louis Park, Minnesota. "It's just the basement of a house, and it's not real big, but it works," says Kamman. "We recorded about 22 songs in two weeks there. The recording process either works or it doesn't; it's just the good feeling that you get in the studio that counts."

Since Himmelman's records have begun to attract more critical and popular attention (*Gematria's* "Waning Moon" and *Synesthesia's* "245 Days" have scratched mainstream radio airplay across the country), he has moved to California, but the rest of the band have stayed in Minnesota. Though this situation makes the band's rehearsals a bit more sporadic, Kamman says that the separation may have prompted some side projects that might otherwise not have happened. "The rest of us [minus Peter] have been doing some recording," says Kamman. "It's got vocals on it, but it's kind of interesting, because we've been used to Peter doing all the basic writing, even when we were Sussman Lawrence."

"I also worked on an all-instrumental project by our bass player, Al Wolovitch," Andy continues, "it's in a lot of the styles that we've grown up with—anything from early Yes and Tommy Bolin to Jacobson pieces. All of these sounds kind of emerge from our playing."

Though the release of these two projects is up in the air at the moment, Kamman hasn't quite been twiddling his thumbs. The band toured the Soviet Union for six weeks last year, playing 3,000- to 7,000-seat venues, and is currently touring behind Himmelman's *Synesthesia*.

—Adam Budofsky

News...

Tris Imboden on tour with Cock Robin. He can also be heard on Kalapana's and Kevin Corbett's new LPs.

Jonathan Moffett on drums on Madonna's tour, with **Luis Conte** on percussion.

Jim Blair doing road work with the Spencer Davis Group, as well as with Tim Karr.

Jonathan Mover is back with Joe Satriani. **Eric Singer** has taken his spot with Alice Cooper.

Billy Carmassi can be heard on Tony MacAlpine's new album, as well as playing live gigs with him.

Tommy Wells can be heard on 23 tracks from a Boots Randolph LP. Tommy is also on Ray Stevens' newest.

Michael Hodges on tour with David Bowie, as well as on Adrian Belew's latest Atlantic release.

Mick Brown on tour with the Mission U.K. in support of their new LP, *Carved In Sand*.

Jeff McAllister has joined Lonnie Mack's touring band.

Omar Hakim on recent Special EFX release (not Dave Weckl, as was previously mentioned).

Willie Green recorded a new tune with the Neville Brothers for the upcoming Mel Gibson movie, *Like A Bird On The Wire*. Willie and **Larry Mullen, Jr.** played on the recent Daniel Lanois release, *Acadie*.

Mike Mainieri has been busy writing tunes for both the new Steps Ahead album and a solo project.

Creg D'Angelo recently on a clinic tour for Ludwig. Greg and White Lion are currently working on a new album.

Carl Coletti, **Jim Keltner**, and **Jerome Deupree** on a new release from the Walkers.

Joe Franco recently recorded with Baton Rouge and Eric Carmen, and was just on tour in Europe with Vinnie Moore.

Chico Hamilton recently in the studio recording a new solo project.

Congratulations to Angela and **Denny Fongheiser** on the birth of their daughter Jillia.

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JOE FRANCO



Photo by Mike Jachies

Q. I've been playing double bass for about a year now, and I just love it. I play heels-up, so when the beater hits the bass drum head, my heels slap down on the back part of the pedals. The only problem is that as I start to go faster, my heels begin to raise up more and more. This causes my calf muscles to tighten up, forcing me to slow down. I've tried adjusting my seat, hitting harder with my feet, even raising my knees more—but nothing seems to work. I've gotten over obstacles before, but this one really has me stumped. Can you help me?

Tyler Blakesley
El Cajon CA

A. If it's any consolation, your problem is pretty common with drummers who are learning to play double bass. The tightness you are experiencing in your calves is due to the lack of development of those muscles. One important bit of advice I can give you is to relax when practicing. As soon as you reach the tempo when your calf muscles start to tighten, slow down a little and maintain a comfortable pace for as long a time as you can. It's a good idea to practice with

a metronome. This will keep you steady and also show you the tempo you're comfortable with. You can then mark your progress as you gradually increase the tempo.

In double-bass drumming, the most important thing to develop is control. By practicing at a relaxed pace and gradually building speed, you'll eventually develop the speed you're looking for. And when you do achieve that speed, it will be under control and not just a bunch of nervous energy.

There's one more thing to check out about your particular situation. In your letter you say that when playing heels-up, after the beater hits the drumhead your heel slaps back on the back part of the pedal. When playing heels up, you should make an effort to keep your heels up at all times. You should be able to achieve your balance between your seat and the balls of your feet on the pedals. This will also help you to strengthen your upper leg and calf muscles. I hope these ideas help you out. Good luck!

TOMMY LEE



Q. I just saw your solo at the Crue's concert in St. Louis. I was totally blown away! I'd like to know what equipment was involved (pads, triggers, electronics, etc.). The use of all those samples of old songs was great; what prompted you to incorporate them into your solo?

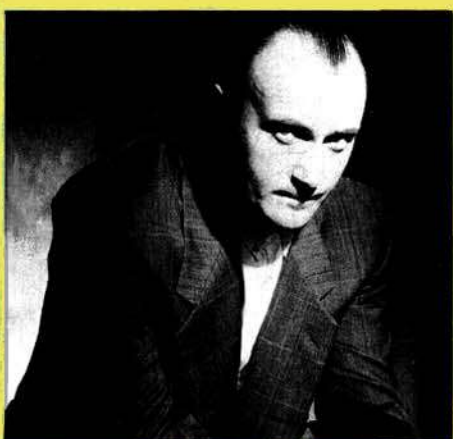
Mike Heinen
Evansville IL

A. Thanks for the kind words, Mike. The equipment I was using included Drastik Plastik Quadrapads, Dynacord ADD-2

(Advanced Digital Drums) systems, two Emulator 3's, and two Syquest hard disk drives.

I chose the samples of old rock songs because they were some of my favorite tunes that I grew up with. I wanted to use them because I knew that people who come to hear the Crue want to hear some kick-ass rock 'n' roll—as opposed to the standard old boring drum solo. I'm glad you enjoyed it. Thanks for your letter, and keep rockin'!

PHIL COLLINS



Q. I think you are one of the greatest drummers who has ever lived, and certainly my biggest influence and inspiration. When I felt like giving it up, it was you who kept me going.

I've been playing for three years, and am happy with the progress I've made so far. I've played an entry-level drumkit since I started, and I've saved up for a new kit. Living in an apartment building, the thought of an electronic drumkit seemed like a good idea. There are several types within my price range, so that wouldn't be a problem. My question is whether or not you think that I may be losing touch with acoustic drums too soon. Being that you are a drum-

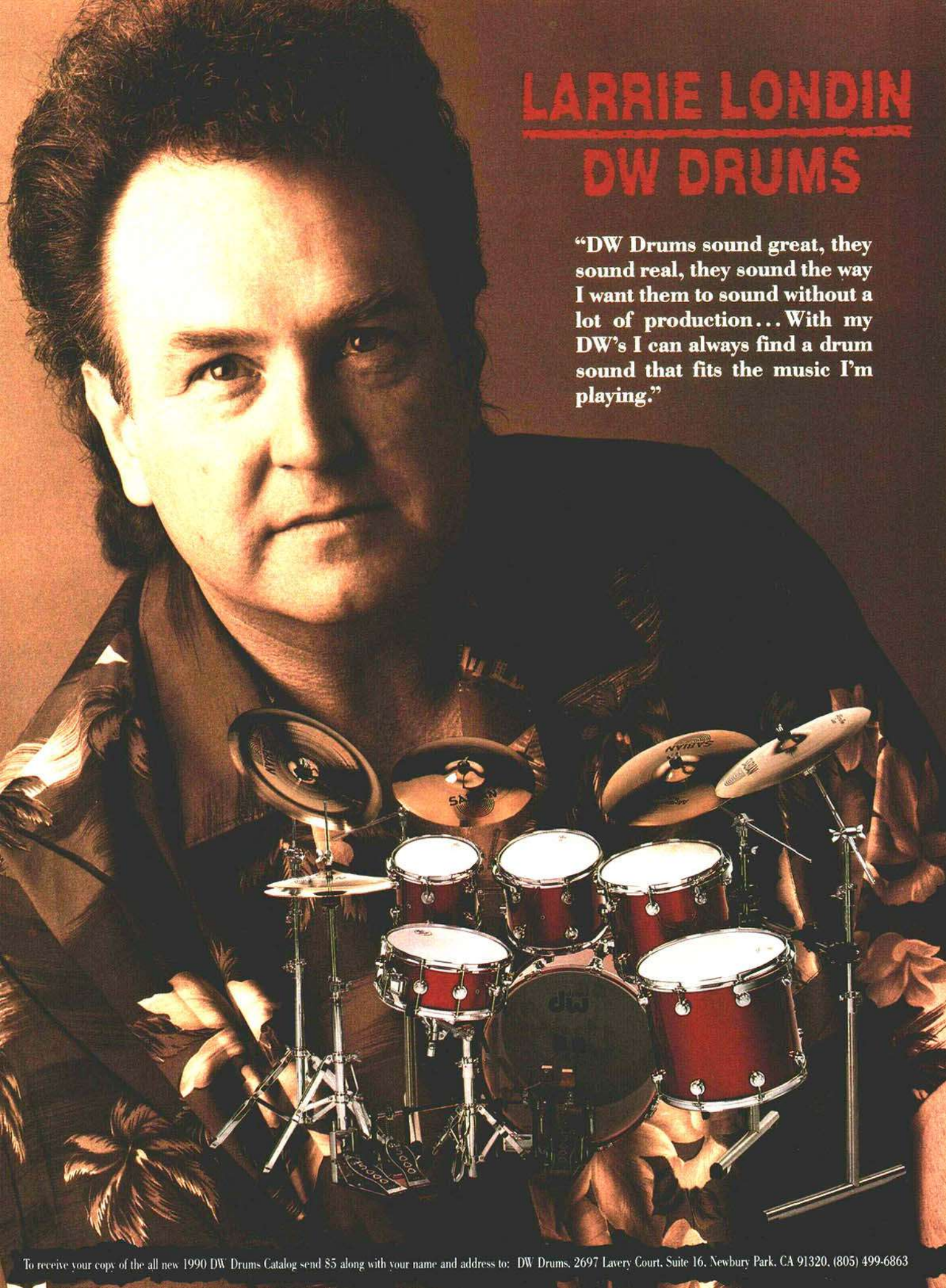
mer who places equal emphasis on both electronic and acoustic drums, your opinion would be greatly appreciated.

Lee Ellenberg
Brooklyn NY

A. Thanks for your letter. It's lovely to know that someone out there is listening!

I think that as long as you keep in touch with acoustic drums, there shouldn't be a problem with working on electronic drums as well. The main thing is to keep playing—whatever the mode. If you do start working on an electronic kit, just be sure to play the acoustic drums on the odd occasion to keep your hand in. Good luck.





LARRIE LONDIN

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IT'S QUESTIONABLE

Q. I have a set of Gretsch drums that came from the factory with no hardware installed on the toms, enabling me to mount the toms with the hardware of my choice via the RIMS system. The drums sound great, and I believe that the RIMS truly make a difference. I just recently purchased a set of Sonor *Sonorlite* drums and would like to mount these toms with RIMS also.

Here's the problem: All of the *Sonorlite* toms came with the hardware already mounted on the drums. I know that the sound will be changed with the RIMS, but after thinking about it, and discussing it with a drumstore owner, I am questioning whether the sound will be more resonant due to the RIMS, or due to the gaping holes from the missing hardware. I mean, a single hole in a drum plays an important role in sound alteration—let alone three (one for the tom arm, two for the screws to mount the tom arm plate.)

What I would like to know is, do the RIMS work effectively when there are already holes in the drum from the tom arm plate? How much do the holes alter the sound of the drum? Would RIMS really make an already super-sounding drum (like these *Sonorlites*) sound that much better? And if RIMS do work well for these drums, do I need a special mount for them, since the mounting arm on Sonor drums appears to be unique?

D.H.

Ames IA

A. We passed your question along to Walt Johnston, vice president of *PureCussion, Inc.*—the folks who manufacture the RIMS mounting system. Here's his reply: "First of all, thanks for the compliments on how your Gretsch drums sound with our RIMS! To answer your first general question, if holes in the shell were solely responsible for additional resonance, I would imagine that drum companies would simply drill more holes in their shells and use their current mounting hardware—and we would be out of business! In answer to your specific questions, yes, RIMS do work effectively with holes in the drum where there was once mounting hardware. In fact, as RIMS are an accessory and most drum manufacturers furnish their own mounting hardware on or through the shell as original equipment, the majority of drummers using RIMS have drums with holes in them. The RIMS mount is positioned so that the plate attached to the band conceals the holes. To many players, additional venting (holes) has only a positive influence on the sound. You like the sound of your *Sonorlites* as is. If you remove the tom from its regular mount, suspend it with your fingertips under the counterhoop, and find that the sound is more to your liking when you strike the drum, using RIMS will have the same effect. You could also try removing the shell-mounted bracket and suspending the drum with your fingertips as above, to see if the hole makes a difference. Sound is subjective, and we never say RIMS make a drum sound better—only that the drum is allowed to resonate as freely as possible. How the drum sounds to you is what counts. We do offer a bracket to fit the Sonor tom arm, should your experiments dictate that RIMS are important to your sound."

Q. Is there a record (or preferably a cassette) available to accompany Jim Chapin's *Advanced Techniques For The Modern Drummer, Volume 1*? I am studying it alone and feel that I could advance several degrees by hearing parts of it.

J.A.

VisaliaCA

A. A book-and-cassette package is available directly from Jim Chapin at RR 2, Box 1017, Sag Harbor, New York 11963 at a cost of \$17.98 plus \$2.00 shipping. You might write to Jim to ask if he can make a copy of the cassette available separately, since you already have the book. He enjoys hearing from drummers around the world.

Q. When I was browsing through a local drum shop I saw a sticker that said "Impulse" on it. I asked the salesperson about it, and all he could say was that the name referred to some cymbals. Could you give me some information about them, including who makes them and where I can get them if they are still being made?

M.M.

Newark OH

A. Impulse cymbals were a sub-series in Zildjian's Amir line a few years ago. The Amir line was a mid-price line; Impulse models were slightly heavier versions directed toward rock players, and were a bit more expensive. They were discontinued late in the Amir line was replaced by Zildjian's new Scimitar Bronze line in 1989.

Q. While cleaning my cymbals recently, I noticed that the logos on the top have been getting lighter and lighter with each polishing job. After a few more cleanings, the logos will be gone altogether. Can this be avoided, and if so, how?

B.L.

Cape May NJ

A. Logos are applied to cymbals by what is essentially a silk-screening process, using ink or paint. Applying any sort of cleaning agent over this ink or paint is eventually going to wear it off. Naturally, the less abrasive cleaner you use, the slower this wear-off process will be. However, the only way to avoid removing the logo eventually is to completely avoid cleaning the area of the cymbal where the logo is applied. Depending on the logo, this may be more or less difficult, and leave you with one obviously less-polished area of your cymbal. It is possible to use a toothbrush, Q-Tip-type cotton swab, or other small device to aid you in cleaning around the logo; whether maintaining the logo on the cymbal is worth the effort must be your decision.

We approached the Zildjian, Sabian, and Paiste companies about the possibility of having a logo re-applied to a customer's cymbal as a special service. The Zildjian company doesn't offer the service, due to the large number of cymbals that go through their printing process at any one time. Their concern is that not only would it be very difficult for them to insert a given customer's cymbal into the printing machinery during a run, but the possibility of loss or damage to the cymbal is extremely great. Therefore, they decline to offer the service.

Paiste can make the service available on a special-order basis, but since their factories are in Europe, the shipping costs and time involved might make the idea impractical for most drummers in the U.S. Paiste is also concerned about the possibility of a drummer submitting a cymbal with the previous model logo completely missing and unable to recall the exact type. The company places a great deal of emphasis on the consistency of their lines, and so would be reluctant to risk mislabeling a given model lest another drummer hear the cymbal and then wonder why a cymbal of the "same" model sounded different in a store. However, if the series and model can be determined accurately, and the customer still desires the service knowing the cost and time elements involved, Paiste will provide the service.

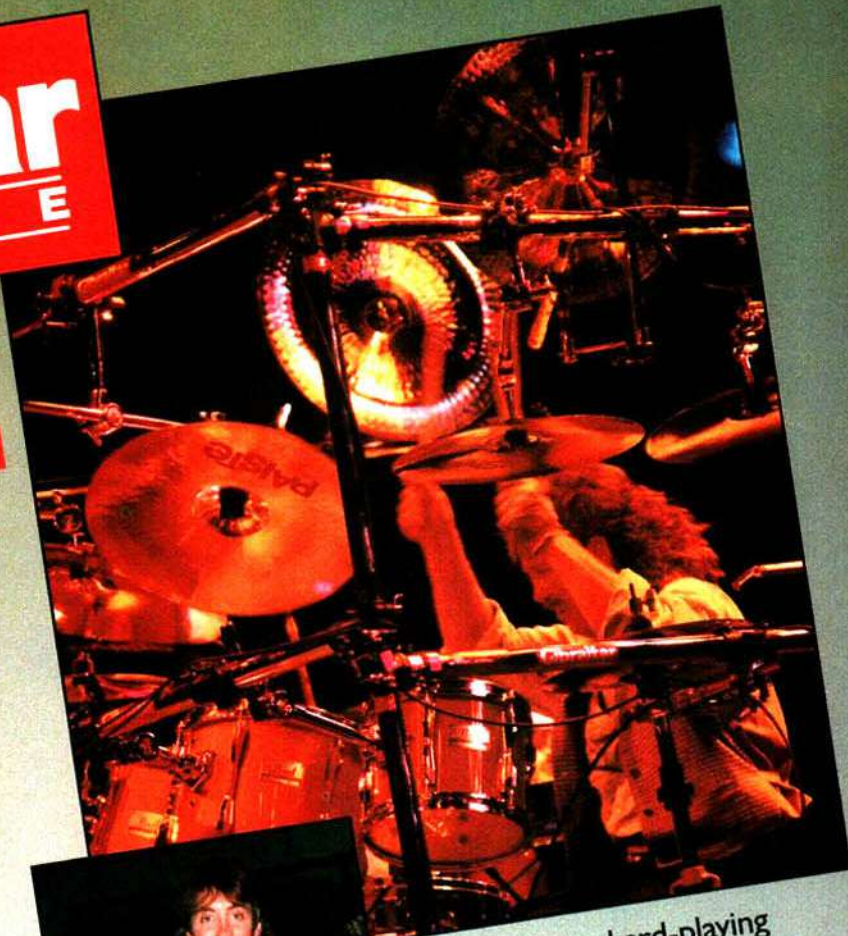
Sabian can apply new logos, but stresses that the customer would incur shipping costs and some brokerage fees to get the cymbals from the U.S. to their Canadian factory and back, and that the lead time would probably run 30 to 90 days or more. Since most drummers are reluctant to part with their cymbals for this length of time, Sabian has not had many requests for this service. However, Sabian owners still interested in this service may contact the company for further details.



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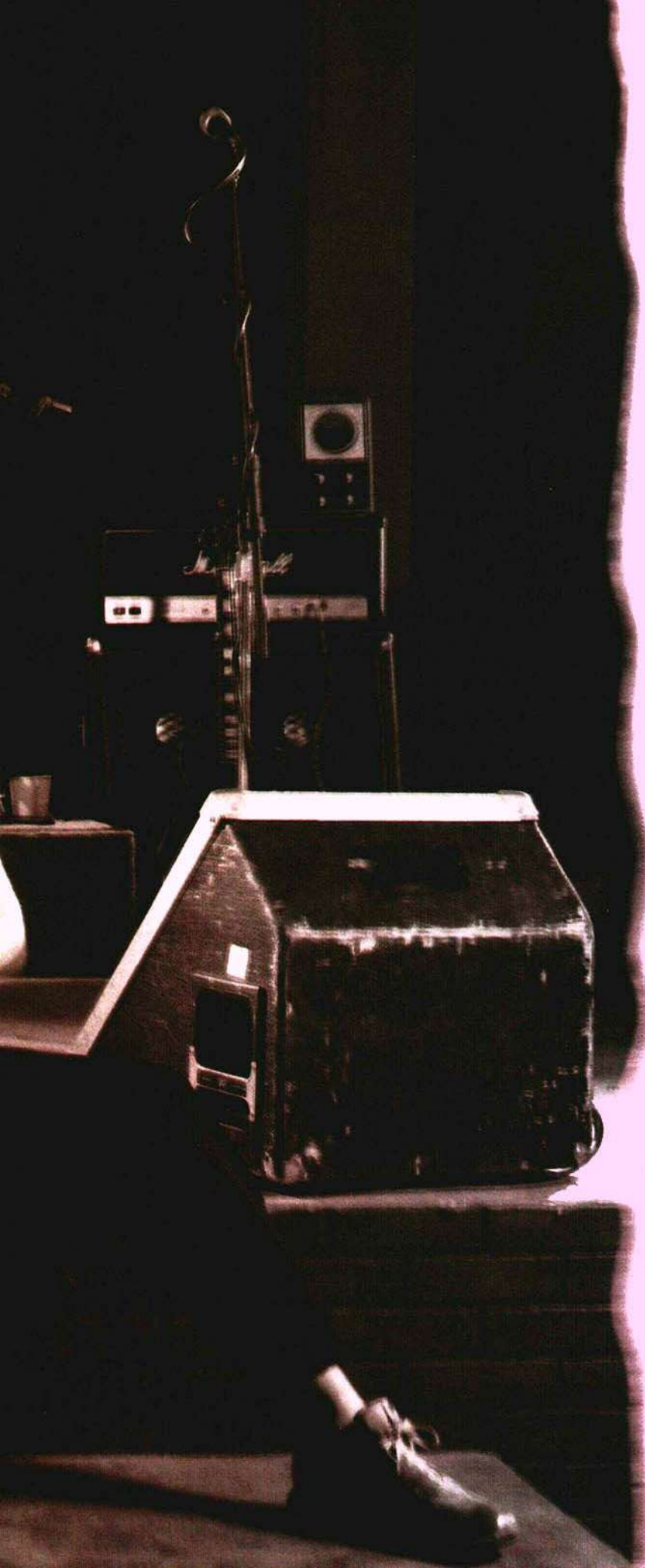


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R o d



Photo by Mark WeissMWA

Morgenstein



“ Forget
the resume.
Just get out
there and
promote
yourself. ”

At the reception following the first *MD Drum Festival* in March '87, Rod Morgenstein and Danny Gottlieb were discussing Kenny Aronoff, who, along with Rod, had been featured in clinics earlier that day. "I can't get over the way Kenny can hold a groove like that," Danny said. "Yeah," Rod replied, "I don't seem to be able to play more than two bars without going dadadada-dadadada-da around the toms."

Not that anyone was complaining. At his own clinic a few hours earlier, Rod had dazzled the audience with his impressive command of a large, double-bass drumkit. His performance was perhaps best summed up by a member of the audience who, when given the chance to address a question to Rod, said, "I just want to know. ..uh...*where did you learn all of that stuff?*"

At the time, Morgenstein was best known for his playing with the Steve Morse Band and the (Dixie) Dregs. Both bands called for a style of drumming that allowed, well, a lot of notes. Songs often moved through a variety of time signatures, and Rod was hailed as a "progressive" rock drummer who could do more than keep a simple backbeat.

But then came the moment of truth.

"After the Steve Morse Band broke up," Rod recalls, "I was living in New York, and one of the guys from a German progressive rock band called Zeno, who I had once played with, had also moved there. He invited me to jam with him and some other guys, so I said, 'Sure.' We got together, and for the first song, he said, 'Just play a simple rock beat.' So I played what I thought was a simple rock beat: 8th notes on the hi-hat, snare drum on 2 and 4, and bass drum on the 1, the 3, and the "&" of 3. He stopped me and said, 'Why are you playing so much

by Rick Mattingly



bass drum?' I was stunned. I said, 'What do mean?' And he said, 'You're playing two notes together in that one spot. Just play one note there.' I couldn't believe that he was asking me to play one less 8th note, but I reluctantly started playing again, just using bass drum on the 1 and 3.

"Then he stopped me again and said, 'Well, that sounds good, but why are you playing so much hi-hat?' He just wanted me to play quarter notes on the hi-hat and 'boom/crack' quarters between the bass and snare. To him, that was a simple rock beat. To me, that was beyond simple. It was moronic.

"But what added insult to injury," Rod continues, "was when he stopped me again and said, 'Now you're playing what I hoped you would play, but it sounds and feels terrible.'"

At this point, one could have certainly sympathized with Rod had he thrown down his sticks, grabbed the guy by the throat, and said, "Hey pal, do you know who I am? I've been on records with the Dregs and Steve Morse, playing stuff that you couldn't even *touch*. I've won polls in drum magazines for being 'Best Rock Drummer,' and now you're trying to tell me I can't play *quarter* notes?"

But Rod didn't do that. He sat there and took it.

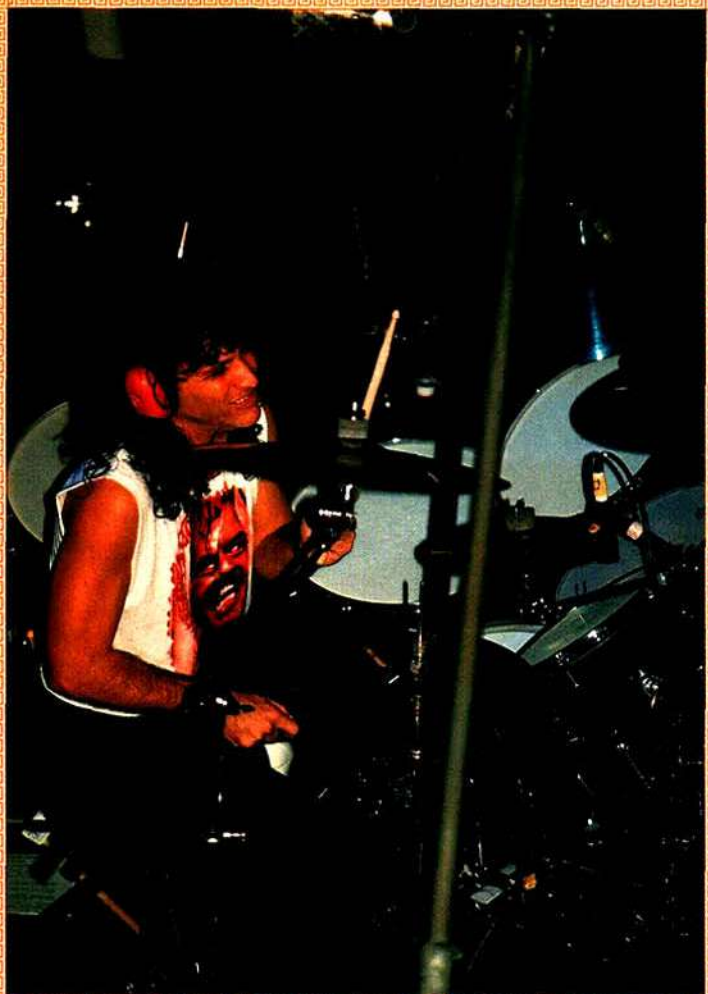
"I was definitely upset," Rod admits, "but it was frustration more than anything else, and embarrassment, because there were other musicians around who were playing their parts with no trouble. I was the only one who was not making it, and I had never dealt with that situation before—somebody telling me that I was not cutting it. And what made it worse was that I was not cutting something that was so simple. The only way I knew to make something work was by adding something to it. 'I'll put a couple of ghost strokes here and make it funkier there, and blah, blah, blah.' But I was missing the point, totally. I didn't know how to make something that simple work. All of my life I had thought that if you

could play the right notes, you could do anything. And here I was playing the notes, but it was not happening.

"Granted," he says, "back in my young, impressionable fusion days, I had made jokes about that kind of music. It goes back to that whole attitude that fusion players and rock musicians have about each other. The fusion/jazz guys think that rock guys don't know how to play at all; they're cave people, they just bang, and anyone can do it. And on the other side you have the rock players who think that the fusion guys only know how to do this real intricate stuff that is totally meaningless, and they can't play a simple, solid beat that will make people tap their feet. Having been on the fusion side of the fence for most of my career, I had some of that attitude. But boy, when I was thrust into the rock drummer situation, the walls came tumbling down in terms of realizing that just because you can do the polyrhythmic, breaking-up-the-time, playing-over-the-top fusion drumming, that doesn't mean that you can play anything that is less technically difficult."

Rather than go back to the safety of the type of music he was used to, Rod stuck it out. "I came to this great realization that while playing very few notes, and playing the same beats that every other drummer has played hundreds of times before, you somehow have to make something very special and unique happen. It took a while for it all to sink in, and to realize that you have to really mean what you play, and think that the simple beat is really cool, and play it as though you are never going to get to play your drums again. And after a few weeks, I finally got the nod of approval."

Still, after all of Rod's previous success, that few weeks must have been humiliating to an extent. "Yeah," Rod concedes, "the ego part can sometimes be hard to deal with. But what were my alternatives? At the time, I was looking for something else I could sink my teeth into, so who was I to act like the prima donna musician and start throwing a fit? Plus, I really wanted to get back



he's been dealing with for the past two years, ever since he joined the band Winger. A lot of people refuse to believe that a "player's player" such as Rod could possibly be happy in a heavy rock band that plays in 4/4.

"Winger is not your typical rock band in the drumming department," Rod is quick to point out. "Though there are those songs that demand a really solid, more simplistic backing, the other members of Winger decided on having me in the band because I was not the typical rock drummer. They welcome the other things in my background that I bring to the band.

"I can illustrate that best by talking about the recording of the first album," Rod continues. "When I went in, I was a stranger to the guys in the band and to the producer, Beau Hill. And they had been hesitant about inviting me to record with them because they knew about my fusion background, so I was intent on showing them that I could play rock.

"So I played the first cut like I thought they would want to hear a rock drummer play it. I played very, very simple and hit as hard as I could. And when I was finished, they all came in and said, 'That sounded really great, but it didn't sound like Rod Morgenstein. Do some of your stuff. We know that you are musical enough to know where you should lay back and where you could be a little more risk-taking and creative.'

"Even though they were telling me to go berserk, I still tended to lay back on that album," Rod laughs, "because I still felt like it was a trial for me to see if I could really play rock, and I was intent on proving to them that I could fit in. But there are parts of that record, like the ending of 'Heading For A Heartbreak,' that have some really un-rock 'n' roll drum fills. It's more Dregs-oriented, breaking-up-the-time fills. And there are a couple of other spots on the album where that happens. The unfortunate thing was that I have this habit of waiting too long to build things, so on songs where there is a fade-out, I was just starting to get into some out-of-control stuff when the fade hit. So they kept telling me to start doing my stuff earlier.

"When I went in to do drum tracks for the new album this past January, a similar thing happened. In between albums, we had done all this touring and really got to know each other's playing, so I was definitely playing in a different manner than when I first met them. And yet, after we did the first cut, which to me was a straight-ahead rock 'n' roll thing that didn't have a lot of room for the drums to go crazy, Beau Hill said, 'Come on, do your stuff. We'll let you know if it gets too out of hand.'"

And at one point it did. "There's this song called 'Saints And Sinners,'" Rod explains, "and during the solo section, there's this really neat riff. I was playing along and accenting the riff in various ways, but every time we'd do a take, they'd say, 'That was great! Now go even more berserk.' So I went more berserk and more berserk, and finally they said, 'Okay, let's go into the control room and listen.' It was so out that I couldn't follow my own part. At that

to my roots, which were not fusion. I grew up listening to Led Zeppelin and Jethro Tull, and progressive bands like Yes and Emerson, Lake & Palmer. I really wanted to do something like that, because I had never done it in my career. I like trying to be a team player, and I try not to assume that I know everything. Even though certain people might not have as extensive a musical background as I do, they might know something very important that I don't. So I was willing to learn from people who had played that kind of music all their lives."

One theory about why simple rock music sounds so convincing is that the people who usually play it don't have a whole lot of technique, and therefore, even on a very simple song, they are using every bit of it they have. That tends to give the music an edge. But when a person who does have considerable technique plays simply, it doesn't have the same conviction because the musician is simply coasting through it. Morgenstein certainly has more technique than he needs to play the type of simple beat discussed above, so how does he make it convincing?

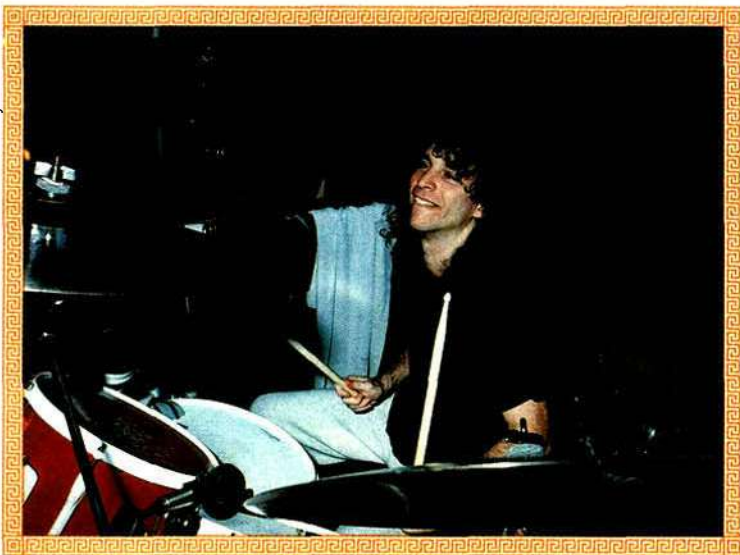
"Maybe it has to do with the fact that I love the music I'm playing," he answers. "I don't feel that it's boring to play less. It's still a challenge to play simple things and make them feel great. I know a lot of people won't believe this, but I'm having the time of my life."

Talk to Rod about simple playing, and before long you notice a tone of defensiveness in his voice. It's something

Rod Morgenstein Listeners' Guide

For readers who would like to listen to albums that best represent your drumming, which ones would you recommend?

Album Title	Artist	Label/Catalog#
In The Heart Of The Young	Winger	Atlantic
The Introduction	Steve Morse Band	Elektra/Musician 60369
Unsung Heroes	The Dregs	Arista AL8-8120
Night Of The Living Dregs	The Dregs	Polygram 831411
Winger	Winger	Atlantic 81867
Storytime	T Lavitz	Passport Jazz PJCD-88012
High Tension Wires	Steve Morse	MCA 6275
From The West	T Lavitz	Passport Jazz PJ-88026



point everyone said, 'Well, maybe you should take it back a tad because we might want to release this as a single.' I agreed because I couldn't even follow my own licks.

"So there is really going to be some interesting drumming on this record. I can't believe that millions of people are going to hear it."

Rod loves telling the story of how he got involved with Winger. "I think it paints an interesting picture for people who are trying to get into the music business," he says. "Basically, you have to have your craft together so that when opportunity knocks, you don't have to rush home to start practicing to get it together; you are prepared. Also, you need to make yourself available to people. They have to know that you exist, and they have to know that you can play."

"So to answer the question of how I joined Winger, I'd have to start back in 1986, when the Steve Morse Band was on tour with Rush. As soon as we finished that tour, Steve was going to join the group Kansas, and it was the first time in my life that I had to figure out what I was going to do career-wise. The Dregs had been formed while we were in college, and as soon as we got out of college we went professional, got a record deal, and did six records. When that ended I did a record and tour with Paul Barrere from Little Feat, and as soon as that ended I was back with Steve Morse in the Steve Morse Band. But that was about to end and I didn't know what I was going to do for the rest of my life."

"So just about the time the Rush tour was finishing up, I got a phone call out of the blue from Joe Franco, who said, 'I don't know if you're available, but there's this band from Germany called Zeno who have a record coming out, and they need a drummer.' I had never heard of them, but that's because I was in a fusion band and didn't know anything about what was going on in the rock world. So Joe gave me the number of where they were staying in New York, and I called and spoke to the road manager. He had never heard of me, the Dregs, or Steve Morse, and he said, 'Sorry, there's no more room for auditions.' So I hung up kind of dejected."

"But then my wife, Michele, told me, 'You know, if you want something badly enough, you shouldn't take no for an answer.' And she was absolutely right. I got the guy back on the phone and hyped myself a little bit. 'Hey, you don't understand. I'm the guy for your band. All I'm asking for is an audition.' So he said, 'Okay, if you want to fly yourself to New York on this night at this time, we'll listen to you.' So I flew to New York from Atlanta, did the audition, and was asked to join the band. As soon as the Rush tour ended, I flew to Germany to rehearse with Zeno, and we toured in England and Ireland, opening for Black Sabbath."

The band then came to the States, where they did what Rod now describes as "the ultimate Spinal Tap tour." "We were supposed to do seven weeks in the States, with Krokus as the

Rod's Rig

Drumset: Premier *Resonator*. On the upcoming Winger tour, the kit will have a custom blue finish with gold hardware.

- A. 6 1/2 x 14 wood snare
- B. 9x10 tom
- C. 10x12 tom
- D. 11 x 13 tom
- E. 16 x 16 floor tom
- F. 16 x 18 floor tom
- G. 18x22 bass drum
- H. 18x22 bass drum

Cymbals: Sabian.

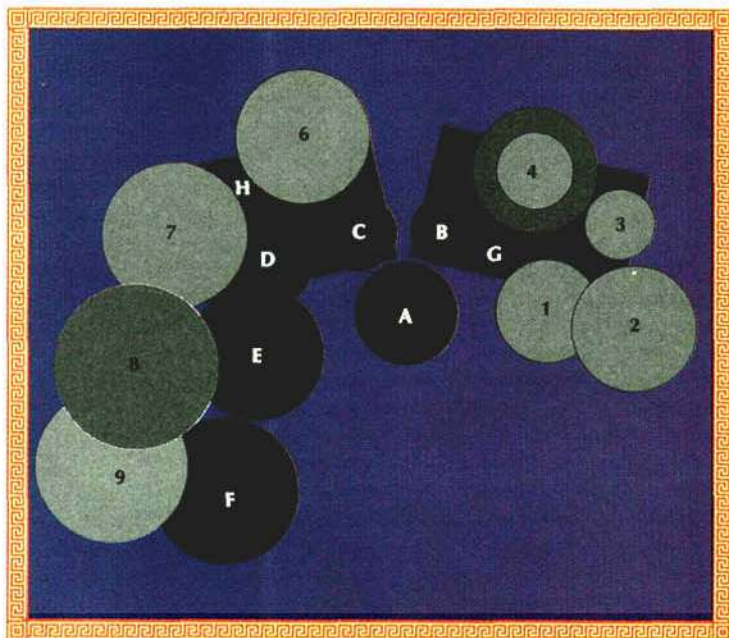
- 1. 14" Rock Sizzle hi-hats
- 2. 17" AA medium-thin crash
- 3. 10" AA splash
- 4. 12" bell
- 5. 18" AA thin crash
- 6. 18" AA medium-thin crash
- 7. 21" Dry ride
- 8. 20" AA Chinese
- 9. 19" AA medium crash

Hardware: All drums and cymbals are mounted on a Voelker rack system, which allows the bass drums to appear suspended in midair. The toms are mounted using RIMS.

Heads: Premier coated white dot on snare, and Premier clear heads on all toms and bass drums.

Sticks: Vic Firth 28 wood tip model.

Electronics: *drumKAT*



Rod's Tuning Tips

"I always try to get a pitch difference of about a third between adjacent toms. I start by tuning the highest and lowest toms. I make sure that the bottom heads have no flaps in them and that they have a tone. With the top heads, I start by stretching them out a little bit, and then I tune them with a crisscross tuning method until I find a pitch that I like. After I've done those two toms, I tune all of the ones in between. Then I check to make sure that I have enough of a pitch difference between each one. If I don't, I have to raise the highest tom or lower the bottom one to accommodate getting the difference of a third between each tom.

"I usually tune the snare fairly high when I play live. In the studio they usually ask you to detune it to the point that you're uncomfortable, because everybody usually likes that deeper snare sound for most heavy metal/hard rock playing. The snares are fairly tight. Then you have to play a game with the rest of the drums, because there is usually a tom or two that will set the snares hissing. So then I usually loosen the lugs that surround the snares, and that helps reduce snare buzz.

"With bass drums, about all I can say is that I usually put a couple of blankets next to the head to deaden the sound a little bit."

headliner, a group called Keel, and Zeno. We'd had a few days off after finishing in Ireland, so I had gone home to Atlanta. I met the band in Omaha, Nebraska, where we were going to play our first show the next day. When I got there, everyone said, 'It's good to see you again. Everything's great except for one thing.' I asked what. They said, 'The gig tomorrow has been canceled. But from the second gig on it's going to be great.' So we spent the rest of the time in the pool, and then we got in the tour bus and drove all through the night to get to Milwaukee.

"We woke up in the bus the next day, and the tour manager came in and said, 'Ticket sales have been really slow, so the show has been moved from the theater to the VFW hall.' I looked out the window of the bus and I could see the place. It had one of those little signs with the plastic letters, which had the VFW local number, and under that it said, 'Monday: Ladies night. Drinks half price,' and below that it said, 'Friday: Fish fry. All you can eat.' And at the bottom it said, in the smallest letters, 'Tonight: Krokus.' Meanwhile, the tour manager was standing there telling us, 'The stage is too small for all three bands, so we can't play. And the gig tomorrow has been canceled, too.' We played about two shows in ten days, and then the tour folded. That was my introduction to touring with a heavy rock band.

"So," Rod continues, "once again I was sitting in my house wondering what life had in store for me. I ultimately decided to move to New York, because to have a career as a musician your chances are probably better in New York, L.A., or Nashville. So I went to New York, and I ran into the keyboard player from Zeno, who was also an American, and who had also moved to New York. We started jamming together, as I mentioned earlier. Then one day he said, 'Rod, I overheard that there's a band looking for a drummer. They are getting ready to showcase for record companies. Go down to such-and-such rehearsal studio and introduce yourself, because the manager is supposed to be there today.'

"I went down there and met the manager, who was Japanese and had never heard of me, never heard of the Dregs, never heard of anything I did. He wanted to hear me play, but I wasn't playing anywhere. So I said, 'How about if I bring some of the records I've played on to your office tomorrow.' He agreed, I went to his office the next day, played the records, and he said, 'You're in the band.'

"We did two weeks of rehearsals with this singer, and then the whole thing totally fell apart, and that was the end of it. So I thought it had all been a waste of time. But a few months later, I got a call from the same management company, who were looking for a drummer to do a tour with a new age artist. They asked if I was interested, I said sure, and they invited me to come up and talk with them. While I was there talking to them, they happened to mention that there were two guys doing demos there, and they decided to introduce us. It was Kip Winger and Reb Beach. Kip had never heard of me, but Reb was a big Dregs fan, and we hit it off really well. At that time, they were not set on who was going to be drumming in their band, but they did have a list of people, with one person definitely in mind. And so I just happened on the scene and expressed an interest. They didn't believe me at first, 'No, you're a fusion guy. You hate rock.' I said, 'No, really, I grew up with rock. Let's get together and jam...' the whole rap. And that's how the Winger thing came about.

"The point of this long-winded story," Rod says, "is that you have to do whatever it takes to at least have the chance for opportunity to knock. And you never know what things you do in life are going to lead to opportunities. A lot of situations that you find yourself in might not seem like they are going to have any bearing on your life, and then all of a sudden they have *everything* to do with it. At least for me that's how it was.

"You have to do things," Rod reiterates. "Don't just sit in your house. Get out and meet people. If you're not a sociable kind of person, you're going to have a really tough time, because you have to be a self-promoter. You have to find out where the musicians in your area hang out, find out where the open mic' is where you can sit in and jam so people know you can play, and you've got to be a nice person who's easy to work with.

"It's a word-of-mouth business," Rod adds. "When I moved to New York, my parents helped me put together the coolest resume. It had my cover from *Modern Drummer* and the fact that I had won a poll, and it listed the records I was on and all the awards and Grammy nominations. I sent it around everywhere in New York City—all the studios and jingle houses—and followed it up with phone calls. I never got one call-back to do anything. In all those places, if their regular drummer can't make it, what do they do? They don't read resumes. They ask their regular drummer to recommend someone. So forget the resume and all that kind of stuff. Just get out there and promote yourself. And be pushy in a nice way. You have to let people know that you can do the job."

Rod did manage to let Winger know that he could do the job, but after the album was recorded, there were no guarantees that it would be successful. In fact, in the time between the album's completion and its release, Rod briefly considered an offer to join another band. "Billy Sheehan had just left David Lee Roth," Rod says, "and he was ready to start his own band. I got a call from him and I said, 'Boy, timing is everything. How come you didn't call me a year ago when I was sitting around twiddling my thumbs, wondering about the rest of my life?' It seemed that there was more certainty about Billy's situation because he had a name and was signed to a big management company. But nobody knew Kip or Reb, and Winger wasn't even a real band at that point. It was still being called Sahara, and nothing was certain.

"And that's why it's so funny to me when people accuse Winger of being one of those 'corporate' bands that was put together by a record company and given a big push. I've actually read reviews that said, 'An obvious corporate band where the music sounds generic....' Well, nothing could be further from the truth. We can laugh about that stuff now, because the record was very successful and everyone knows the reality of the situation. It was a very quiet signing of a band, like many bands are signed. And it was a very small budget. It was not a priority record. It came out with no

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Joey Heredia



Photo by Lissa Wales

How many musicians do you know who would have the integrity to turn down a profitable job because the gig did not live up to their musical standards? Joey Heredia could have bought a house with the income offered to him from the recent Diana Ross tour. Instead, he chose to maintain his apartment while playing live with Scott Henderson & Tribal Tech and Strunz & Farrah, and recording and gigging with the likes of Frank Gambale and Billy Childs. Joey has also done recent records with Gary Herbig, Freddie Ravel, and Star Parodi, plus sessions with Stevie Wonder and Carole King, and he plans on putting together his own band soon.

Heredia doesn't own a television, because he considers it a waste of time. It's not because he spends all his extra time practicing the drums, but rather he involves himself in other causes that are important to him. Not that these sidelines have diminished his drive to become as good a drummer as he wants to be. In fact, Joey has been more fortunate than most in setting his goals and achieving them—such as gigs with Tania Maria and Hubert Laws.

Joey Heredia was born in Los Angeles to musical parents: His father was a successful drummer before Joey's time, and his mother had become a popular Latin American singer at a very young age. But while they had both fared decently in the music business, they were still all too aware of the hardships the life created, and they maintained cynical attitudes towards Joey's dreams. But despite the lack of encouragement, Joey remained determined, even

when both his parents became disabled and money was scarce. Joey pitched enough of a fight that on his 16th birthday his parents finally bought him a Slingerland drumset, and he began practicing to Blood, Sweat & Tears, Chicago, and Tower Of Power records. Since the Catholic schools didn't afford him much opportunity to play, Joey's self-motivation prompted a rigorous college course of music study.

Academics didn't keep Joey from the Latin music that was part of his family's culture. In fact, Heredia's heritage (which has also made him an extremely socially conscious individual) has been the very essence of his approach to the drumset....

Modern Latin Drummer

by Robyn Flans



JH: When I got in my first Top-40 horn band, not only did we play all the stuff on the radio, but we had to play some salsa and rancheras and other Latin stuff. So I grew up playing all of that, which is one reason I play the way I do now. Bands didn't always have percussionists, so I would try to duplicate rhythmically the timbales and congas in different ways on the kit. I'd try to find a way to orchestrate conga parts while playing the kit, and I'd have cowbells in the set. Back then, only Latin players had cowbells. Sometimes I'd have a set of timbales on my left, and I'd actually get off the kit and play that.

What I do is not so much anything new, though. Drummers all the way back to Alex Acufia were doing different things like that. There just weren't names for it, like there are now. Now they call that style of music "songo," which is a funky up version of Cuban music, salsa. Before there was a name for it, we just played what we heard on the kit—which is

basically the same thing that we're doing now, but we've polished it up.

RF: Can you describe songo for us?

JH: It's taking all the rhythms that are otherwise played by the percussion section of a Cuban ensemble—which would be timbales, congas, and bongos—and incorporating them into the drumkit. You can learn to play songo patterns, but if you don't know why you're playing them or where they come from, you really don't know what to do with them. To get into it, one must really get into Cuban music and traditional salsa, without the drumset.

RF: Can you try to detail some of the patterns?

JH: There are so many different patterns because there are different rhythmic things going on. There are the ballads, the cha-chas, and everything else that goes under the term "salsa," which could be anything from a mozambique to a mambo. And then there are different names of different patterns within a lot of those rhythms. Once you start orchestrating it on the kit, then you start to get a feel for that. There are specific patterns that are a little bit more characteristic of songo than others. If you are playing with a timbale player or a congero, then you have to play specific sorts of things, as long as what you're playing is related to what they're playing.

RF: What about clave?

JH: Clave is the rhythm that all Cuban music is based on. It consists of a two-bar pattern, which can be turned around. The main pattern for that consists of the first bar having a quarter note on 2 and 3, and on the second bar, there is a quarter note on 1, an 8th note on the "&" of 2, and a quarter note on 4. On top of that go all the other rhythms. There's a basic conga pattern that goes along with that.

RF: What is street clave?

JH: The only difference is that the quarter note in the second bar that lands on 4 is moved over an 8th note, to the "&" of 4. When and where you apply the rhythm is another thing, though. And this street clave can be turned around to 3/2. The street clave is a hipper clave to use because you move that last note over. The main thing to take into consideration is that there are so many different rhythms going on, that if drummers hear a Cuban tune or a salsa tune, they can't always tell what clave is being used—whether it's 2/3 or 3/2—so they don't know which one to play. The thing to be listening to is the arrangement of the tune, because if it's in its proper form, whoever arranged the tune arranged it according to clave. So the horn kicks or the breaks will lay in accordance to this rhythm.

I would have to go into this for about an hour to really summarize it all. In Cuban music the emphasis is placed more on 4, or at the end of a two-bar phrase, as opposed to American music, which is on 1. That's why Brazilian music has filtered its way into American music—because it's very "1, 2, 3, 4," and it's very easy to feel that. It's easier for drummers to play that than it is to play Cuban stuff, because the emphasis is on the

downbeat and/or each quarter note of the bar. So breaks and horn lines abide by that sort of thought.

RF: Where did you learn all this?

JH: Before I even learned how to read music, I pretty much had all these rhythms down. I had played them in the Top-40 bands when I was 17, 18, and 19. I just didn't necessarily know what I was playing until I started going to college.

RF: Where did you go to school?

JH: I started at East L.A. College, and then I transferred to L.A. City College, which had a better music department. But I really learned just from listening; I was brought up with it. The unfortunate thing is that guys who are not Latin and who are trying to pick up Latin music are learning about it on paper. That's sort of a drag, because if you learn things too much in a cerebral sense, that actually ends up staying with you. That's why I don't really like to write out patterns for people to play or to publish or anything. I tell them that if they really want to get into it, they have to *listen* to it.

RF: What would you recommend that they listen to?

JH: Any kind of Cuban things that are out—the traditional stuff, the older stuff that Tito Puente did, and Celia Cruz, who is still the queen of salsa and who always had good bands. Nowadays, Poncho Sanchez, the congero, is good to listen to. He's trying to do a traditional thing, with no drumset. If you just got one or two of Poncho Sanchez's records—any of them would suffice—you could start to get a feel for that stuff. Plus, it's been recorded in recent years, so the quality isn't bad. There are also other progressive groups, "progressive" meaning that they're using drumset. There's one band from Cuba called Irakere, and there's another one called Batacumbelle, from Puerto Rico. It's great if you can get a hold of that stuff.

RF: While you were playing to Chicago and Blood, Sweat & Tears records, were there particular drummers you were into?

JH: I was into Danny Seraphine from Chicago and Bobby Colomby from Blood, Sweat & Tears, and then, of course, David Garibaldi from Tower Of Power. I never got into mimicking drummers, though. I would never, ever transcribe something they played or play it back slowly and try to figure out the licks. I always avoided that. When I first started getting into drumming, I was getting into that a little bit, but I was fortunate enough to run across a guy named Steve Loza, who was very responsible for influencing me. He's a professor at UCLA now, but I met him in the summer between my junior and senior years of high school, a year after I started playing. When I went to my first audition, he was there. He was a trumpet player, who had just gotten his BA, and he was about 23 at the time. We hooked up real well. He was a jazz freak and a real good player, and my first introduction to jazz. He got me hip to Miles and Coltrane, even

classical stuff. He turned my head around when during that first year of playing, I just wanted to be playing rock in a stadium gig. He taught me the most important thing I could ever learn, and that was how to listen to music. He taught me that if you don't know what to listen for, you're never going to be a good musician, period. He taught me not to listen to the drummers all the time, which is a common disease of drummers—and of all instrumentalists, for that matter. But drummers have that disease a lot more because the drums are not a melodic instrument. Horn players can still relate to pianists, because they're dealing with harmony; instruments within the melodic family relate to each other. But drummers are always too busy listening to the drummer and the licks he played and transcribing them on paper. That's not what drumming is about.

If there was anyone I ever wanted to emulate, though, it was Alex Acuna, because he didn't sound like anybody else. I related to him because of the Latin thing, because that's where I was already coming from. But then he was in the jazz field, which was where I wanted to go. He was a big influence, not in that I tried to copy his licks so much, but he did something different conceptually. So I always thought, "If I don't sit down and try to transcribe things, I won't sound like them. Maybe I won't have all these licks all over the toms, but I'll get into something else." And that's what sort of happened. I've tried to come up with a different approach and maybe a different style of drumming. When I play, I oftentimes try to sound like two, three, or four guys at once, which nobody is really doing.

RF: How do you go about that?

JH: I have several cowbells and RotoToms and some metal percussion by Pete Engelhart, and other things that make melodic noises. Prior to that, I had three, four, five cowbells to get different tones. I always use at least three. I have one bell facing me that acts as a bongo bell, which is what the bongo player plays. On the verse of a song, he plays the bongos, and on the chorus, he picks up a hand bell that doesn't have a clamp on it, and that sounds different from the cowbell that a timbale player uses, which is facing sideways. A bongo player plays the mouth, and a timbale player plays the sides of the bell. Each bell plays a different pattern. In order to mimic those patterns, you have to have those two bells. Then I have another tiny one called the cha-cha bell, which is

Photo by Rick Malkin

JOEY'S SOUND PHILOSOPHY

"Part of the way I've approached playing is to have a real tight sound to the kit, as opposed to a more open jazz approach. Ever since I first started playing, I've tuned my snare drum real high. I tune both heads real high and the snares are real tight too, so I couldn't cheat on my rolls when I was first starting to play. If I could hear every single roll, I knew I couldn't get away with sloppy things. The rest of the kit is sort of tuned the same way. I tune the toms up a little higher, so there's more of an attack and a quicker response. Then with crash cymbals, all the ones I use are 16", but they're different weights. One is an extra thin, one is a thin, and one is a medium thin, so they sound like they're from the same family, which is a little different way of thinking. It's hard enough to match cymbals, but if you get them the same sizes, only different weights, and from, say, the same hammered models, then they sound like they belong together. At the same time, I use the hand-hammered cymbals because they're a little darker and have a little quicker decay. I usually keep them a little tighter on my cymbal stand so that they die even quicker. I like everything to be heard crystal-clear. Every little grace note can be heard because the snares are tight, and the same with the toms and the cymbals."

used in cha-cha music, a style of Cuban music. I also use LP *Jam Blocks*, which are imitation woodblocks, and then I have agogo bells and a couple of other bells for different spots. On the solo I took on "A Touch Of Brazil," from the live Frank Gambale record, it sounds like there are two or three guys, because you hear bells and a timbale-sounding thing, which is a RotoTom.

So that's what I've tried to do. Because of his time and era, it sounds to me like Alex approached Latin music very free, similar to a jazz drummer. The way I've tried to approach Latin music is not only from that point of view, but almost as if Jeff Porcaro and the groove drummers I grew up listening to were playing it.

RF: That would be more of a bass drum approach.

JH: True, but with Cuban music, the time is up in your hands, the way it is in jazz. Being that there is no bass drum in a traditional Cuban ensemble, the bass drum is mimicking what the bass player is playing, and the most common pattern that the bass player plays is on the "&" of 2 and 4.

RF: But in a more groove situation, it would be a heavy incorporation of the bass drum.

JH: In that respect you're right. There's a real drive to it. But it's everything together.

RF: You use a DW double pedal, which is not very common in the genre of music you tend to play.

JH: Not really, although that's not all that I play. I use my discretion when I use it. I use it

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Andy Narell

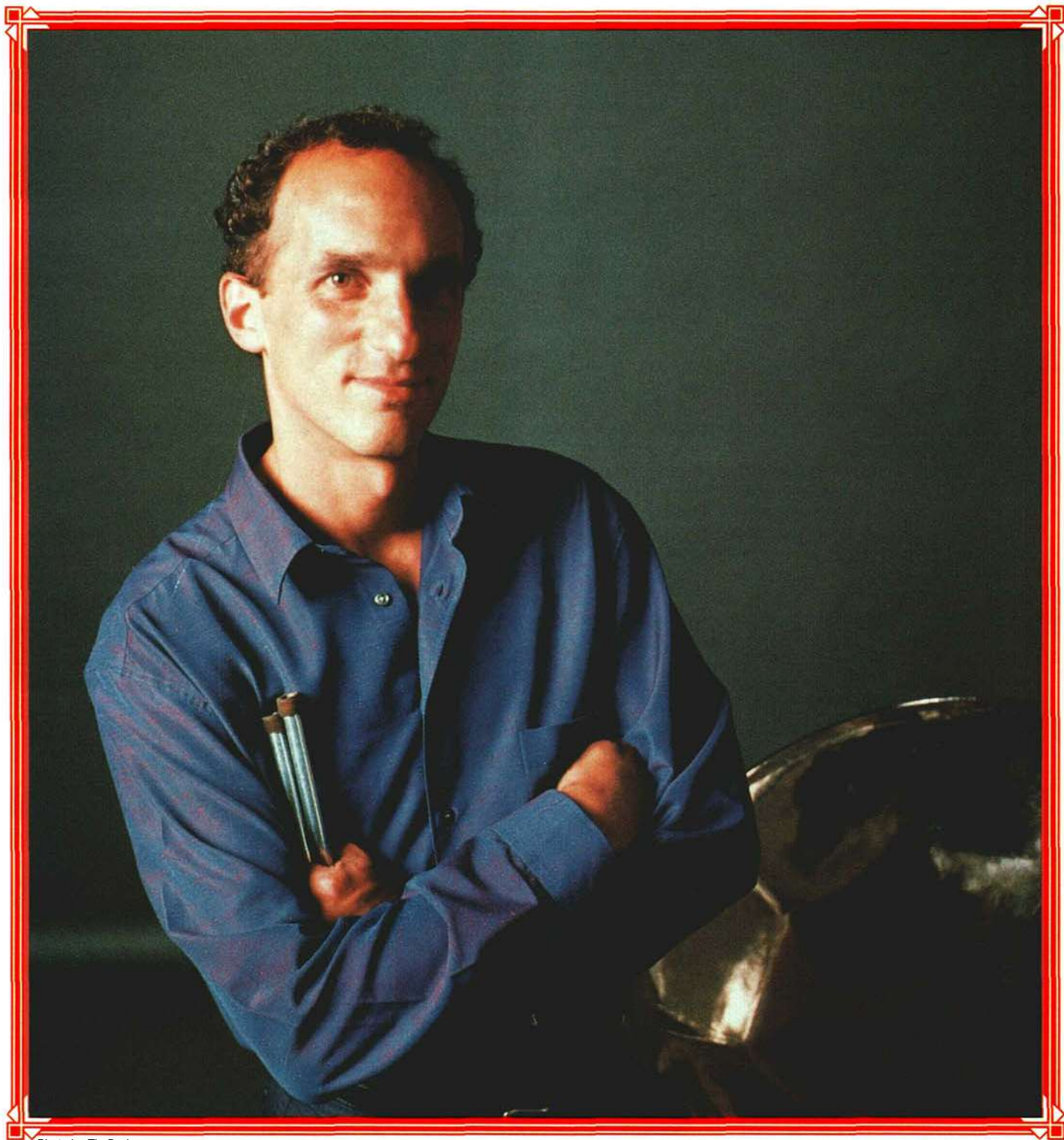


Photo by Tia Dodge

by Robin Tolleson

Pan Ambassador

Even if you haven't heard Andy Narell in performance with Aretha Franklin, Toto, Jellybean Benitez, or Our Boys Steel Orchestra, or if you didn't hear his music during *48 Hours*, *Moon Over Parador*, *Ghostbusters*, or the break dancing sequence in *Cocoon*, you probably have heard him on commercials for Honda or any number of other sponsors on television. If you're more fortunate, you've got one or more of his solo records. To aspiring drummers, keyboard players, and percussionists—and for music lovers in general—what Narell does with the steel drums is amazing to watch; it's a show of touch, precision, power, and graceful melody.

More of Narell's pans than ever can be heard on his latest Windham Hill release, *Little Secrets*. As with each of his earlier records—*Hidden Treasure*, *Stickman*, *The Hammer*, *Light In Your Eyes*, and *Slow Motion*—there are strong influences from points around the globe where he has traveled, and musics he's been affected by from living among the melting pot of cultures in the San Francisco Bay Area. "I'm drawing from a lot of world music that I'm interested in," Narell says, "like Trinidadian calypso, soca, and salsa. And there's Brazilian, some stuff that's drawn from folkloric Afro-Cuban music, a reggae groove thrown in once or twice, some African, and even some Indonesian stuff. I'm trying to put jazz and pop together with all this world stuff in a context that's contemporary."

Narell says that one main difference between *Little Secrets* and his previous work is that this time he worked with a larger collection of instruments. "I've been progressively beefing up my lower registers, getting more of the lower instruments of the steel orchestra involved in the picture," he explains. "On this record I got rid of the idea of doubling the steel drum melodies with piano and synthesizers. So I used multi-tracking of the steel drums and a lot more octave doublings than I used to."

"To get things sounding fat and strong, I'd over-dub pans and then just pop them in and out at the mixing stage," he says, hinting at his expertise in the control room. "I'd record whole sections, with two instruments in each octave, and even at times put sections in three octaves. Then I would automate the mix and be able to try a few different combinations."

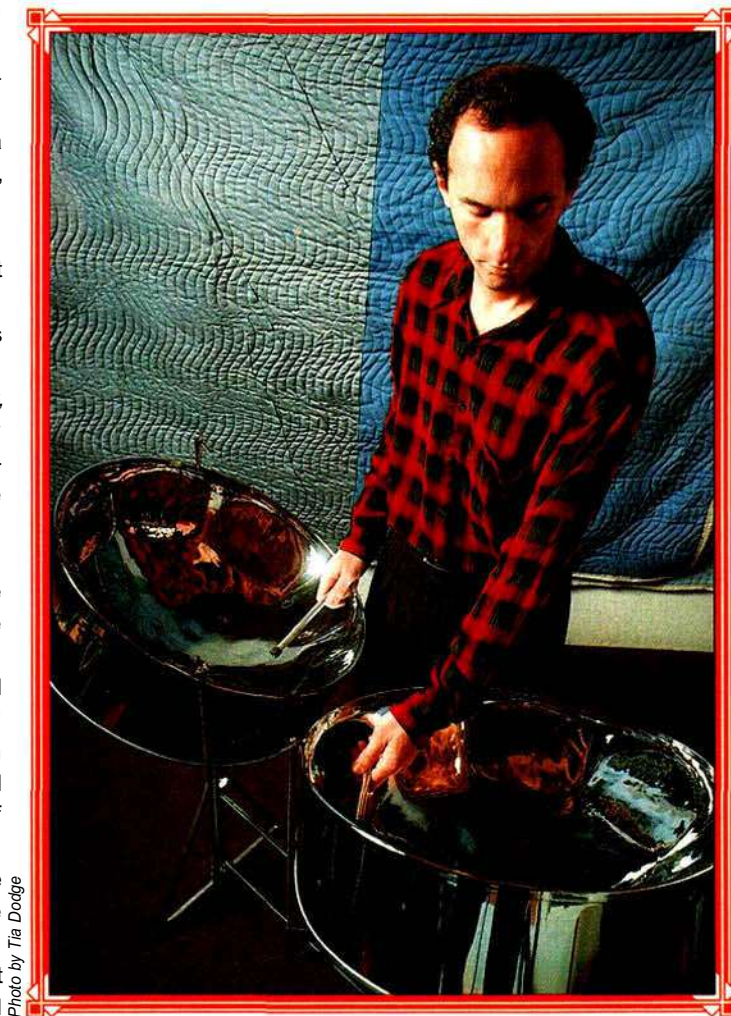


Photo by Ila Dodge

Andy Narell might have become a doctor, engineer, or chemist if not for an accidental run-in with the steel drums, thanks to his father, Murray. The senior Narell had an idea that the pans might interest some of the gang-member kids he worked with in the Educational Alliance in the Lower East Side of New York City. Andy would hang out and listen to them, and...well, you get the picture.

So eight-year-old Andy and his older brother Jeff took up the pans. Andy proceeded to join the musicians' union at

age 10, and it wasn't long before he was doing concert and TV appearances and cruise ship gigs. It was an exciting upbringing for Andy, though perhaps an unusual one for someone of his ethnic background. Did Andy ever question the situation? "I've never thought of myself as a white musician; I don't even think of myself as a white *person*," he laughs. "I grew up Jewish in New York, in a black and Puerto Rican environment, as well as in my own neighborhood and school."

Narell met the great steel drum tuner Ellie Mannette in 1966, and Mannette has "given him his voice" ever since. "He created the patterns and the styles of the instruments that I play," Narell says. "He's the pivotal figure in the development of the instrument, and he's still the standard by which all other tuners are compared." Andy compares his relationship with Mannette to a violinist having a close relationship with Stradivarius. In 1970 Narell moved to California with his family, where his interest in jazz began to grow along with his facility on pans. With no role models on the instrument in jazz, he looked to masters on other instruments for inspiration, like Miles Davis, John Coltrane, Bobby Hutcherson, and Joe Zawinul, and majored in music at U. C. Berkeley. The pans began to be played in situations never heard before.

Today Narell travels to Trinidad in the Caribbean about every year for Panor-

ama, the annual marathon steel drum festival, sometimes joining other steel orchestras. Suffice it to say that his face stands out in the competitions there. "Most people down there just look at me in terms of how I feel about them and their instrument, their art form, their culture. They know I love it and that I'm out trying to do something with it. I think it's become more and more clear how much I'm trying to educate people about the origins of the music, not just saying, 'This is me; this is what I do.'"

A shed next to Narell's Bay Area residence contains nearly a complete orchestra of steel drums. Andy hauls them out as he needs them for different sounds and shades. On *Little Secrets* he needed a lot of them. "A lot of the important tracks were done on the two upper-most instruments in the orchestra—the lead pan and the double second pan. The highest one is called the tenor pan in Trinidad, but it has more the range of a soprano saxophone, so I call it a lead or soprano pan. Its lowest note is middle C, and it goes up two and a third octaves. The lead is a single pan, and the double second is a pair. The tonal range of the double second is kind of like an alto saxophone, in comparison to the lead pan.

"The double second sounds good doing what double tenors do—mainly doubling melodies and leads. Just like the double seconds, there are two double tenors, laid out harmonically. There are two augmented

triads on each drum, and there's three octaves of every note. That also translates into a whole note scale on each drum. Four drums make up the quadraphonics. There is one augmented chord on each drum, and, again, three octaves of every note, just like on the double second. But you need four drums to have a complete set.

"Another instrument in the pan family is the triple guitar," Andy continues. "It takes three pans to make an instrument with all the notes. They put a diminished seventh chord on each drum. Another version of this, but with the sleeve cut longer, is called the triple cello. The notes are a little bigger on this one. The diminished seventh—with all the sympathetic notes ringing, all the minor thirds—gives you a real different sound. Three drums give you two octaves plus three extra notes."

Finally, Andy explains, tenor basses and low basses are the big instruments. The C note, for example, takes up almost half a

drum, and each drum has only three notes. These pans really move some air; they go all the way to the floor, and it takes six 55-gallon oil drums to make up one instrument. The low pans blow a joyful counterpoint on Narell's bouncing "We Kinda Music" on *Little Secrets*, and the arrangement features them well.

Getting the best possible sound out of the steel drums can only be accomplished by striking the pans correctly, which requires concentration on each note individually. Every note must be attacked differently. "It has to do with striking loose and light, with very little motion in the hit," Narell says. "It's loose, but it's in control in terms of what you're doing. I use the arm motion to navigate. Within the space of one pan there might be 30 notes, and if you play multiple drums, you have to use a lot of arm motion just to get where you need to go. But if you actually hit the drum with that arm movement, then it's out of control; all

you're doing is whacking it. When I play multiple drums, whatever arm motion I use is to get into position, and then I hit the note with whatever touch I need.

"It's like playing tennis," Andy continues. "You use your feet to get to where you need to go so that you're in position to hit the shot. But if you're still running, when you swing you're not going to hit your shot. With pans, the biggest concern in terms of the touch, apart from the dynamics of the music you're playing, is that smaller, high notes have to be hit with a lot more velocity than the lower notes, the bigger notes. Those have to be hit real light. If you take a big velocity swing at a low note, you're just going to make noise, and you're going to beat it out of tune. It's a large area, and you just need to give a light hit. If you were to hit the note two octaves higher the same way, you'd get a pretty sound, but to really make it speak you've got to

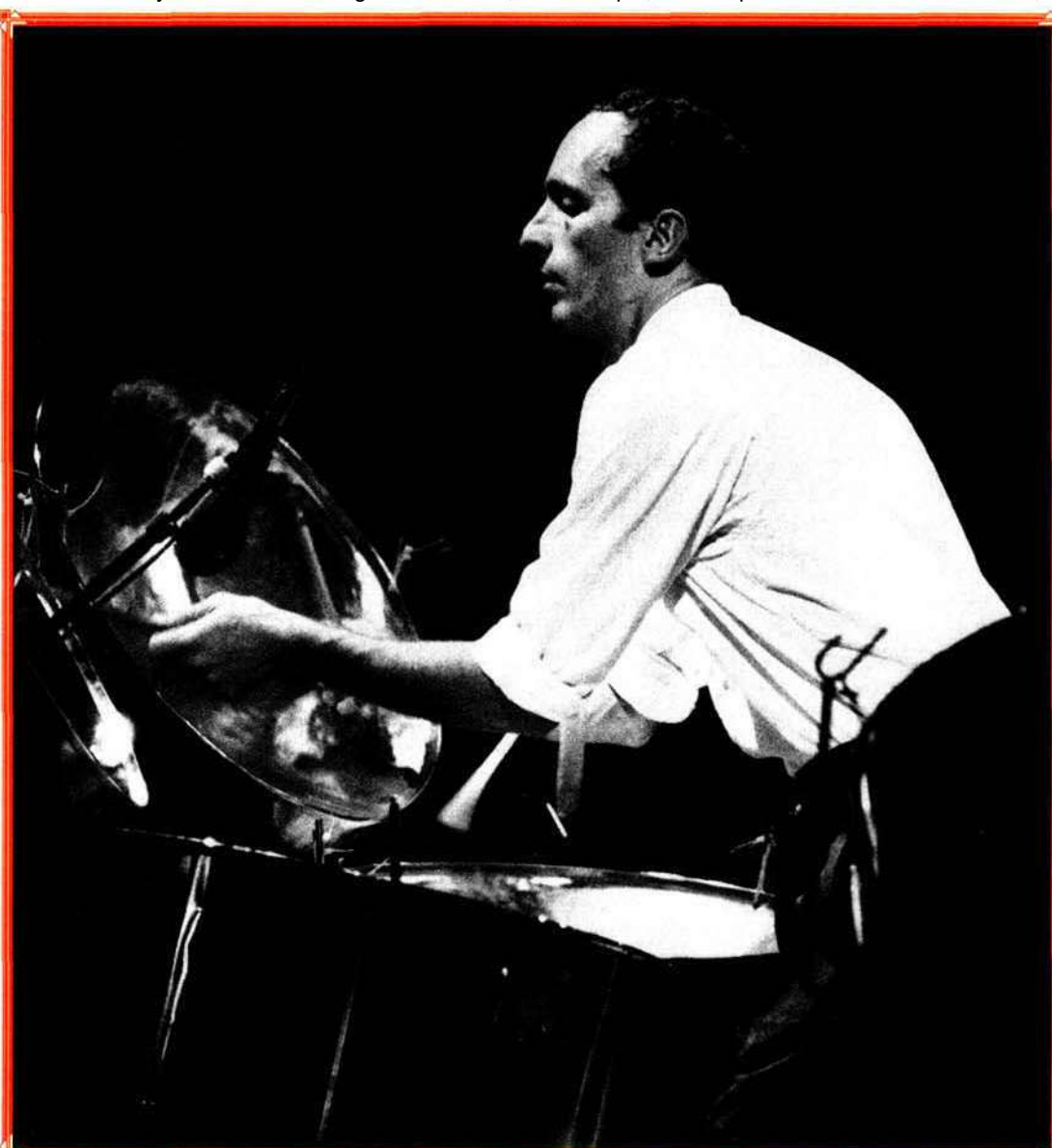


Photo by Tia Dodge

Andy Narell Listeners' Guide

As Sideman:

Album Title

Who's Zoomin' Who
Global Beat
Fiafiaga
Tasty
Mecca For Moderns
Mr. Ears
Pan Night And Day
The Seventh One

Artist

Aretha Franklin
Steve Smith & Vital Information
Steve Smith & Vital Information
Patti LaBelle
Manhattan Transfer
Kenneth Nash
Our Boys Steel Orchestra
Toto

Label/Catalog#

Arista AL8-8286
CBS PFC-40506
CBS FCT-44334
Epic JE35335
Atlantic SD 16036
Music West MWLP-120
Mango/Island ZCM 9822
Columbia FC 40873

As Leader:

Album Title

Hidden Treasures
Stickman
Light In Your Eyes
Slow Motion
The Hammer
Little Secrets

Label/Catalog#

Inner City IC-1053
Hip Pocket/Windham Hill HP-0101
Hip Pocket/Windham Hill HP-0103
Hip Pocket/Windham Hill HP-0105
Hip Pocket/Windham Hill HP-0107
Hip Pocket/Windham Hill WD-0120

give it a little velocity. It's really like the way a wind player has to control how much air he or she blows. All mallet instruments follow this idea to some degree. It's particularly a problem with pans, though, because you have more idiosyncrasies with each note."

Narell explains that, just as different velocities are used on different notes, different mallets need to be used on different drums. All of these mallets are homemade. The lower-pitched pans are struck with wood dowels with heavy rubber bands or balls for tips. On the higher-pitched pans, Andy uses 8" aluminum tubing with rubber tips.

To get a good balance on each instrument, Narell likes to practice classical music pieces. "I like working through material where the composer really had a clear idea about how the song should sound," he explains. "I like playing baroque music with that technique, because if you don't balance your instrument, it sounds wrong. The register shifts require that you balance your instrument to make it sound right, and working on that has helped my technique a lot. Most of my rehearsal hasn't involved sitting at a practice pad, although I did do a little of that and took some drum lessons—using the heavy sticks on a rubber pad. But as far as developing touch and control, I always prefer to play music rather than rehearse scales. I can concentrate longer when I'm thinking about the music. My mind drifts when I'm doing exercises. I'm not proud of that; it's just a personality trait. I hate being bored. It's plagued me all the way back to school; I was always in a hurry."

Narell's current lifestyle must suit him well. Besides pursuing his own career on tour and in the studio with records like *Little Secrets* and film and commercial work, he is the main producer for the jazz arm of Windham Hill, Hip Pocket. He's been at the helm on projects by Kit Walker, Ray Obiedo, Billy Childs, and his own long-time guitarist, Steve Erquiaga.

One other ongoing project is an effort to save—via transcriptions on a Macintosh computer—some of the great steel drum orchestra arrangements as heard each year at Panorama in Trinidad. The music played at Panorama has traditionally been calypso—the native music of the island—arranged and expanded on by people like Boogie Sharpe and Ray Holman. Sharpe did a tremendous arrangement of Kitchener's "Pan Night And Day" that is on Our Boys Steel Orchestra's album of the same name. Narell doesn't want to lose the music or the history. "They say a guy named Winston 'Spree' Simon first had the idea that you could put a few notes on top of a tin can," Narell explains, marveling at the simultaneous simplicity and sophistication—and the irony—that produced the art form he loves.

Garbage can lids, pots, pans, and paint cans made up the first steel bands in Trinidad in the 1930s. After the U.S. Navy left behind thousands of empty 55-gallon oil drums during World War II, Ellie Mannette reportedly began hammering, and was the first to tune one up. "It didn't start as a chromatic instrument; it just had a bunch of notes," Narell says. "Then they started sticking in more chromatics and trying to extend the range and play

right next to each other. This is called the Invader style, because Ellie's band was called the Invaders. *[Invader style is rarely seen in Trinidad today. A more logically laid out pan has become the dominant style.]*

"The steel bands of Trinidad have always performed the music of Calypsonians," Narell continues. "The Calypsonians are unique in the arts. They go back all the way through the century. In colonial days they were minstrels who did political satire, things you couldn't print in newspapers. Even nowadays, though some of the tunes are party tunes, a lot are really commentary on what's going on, and they get people involved. Music *is* politics in Trinidad; they're the same thing."

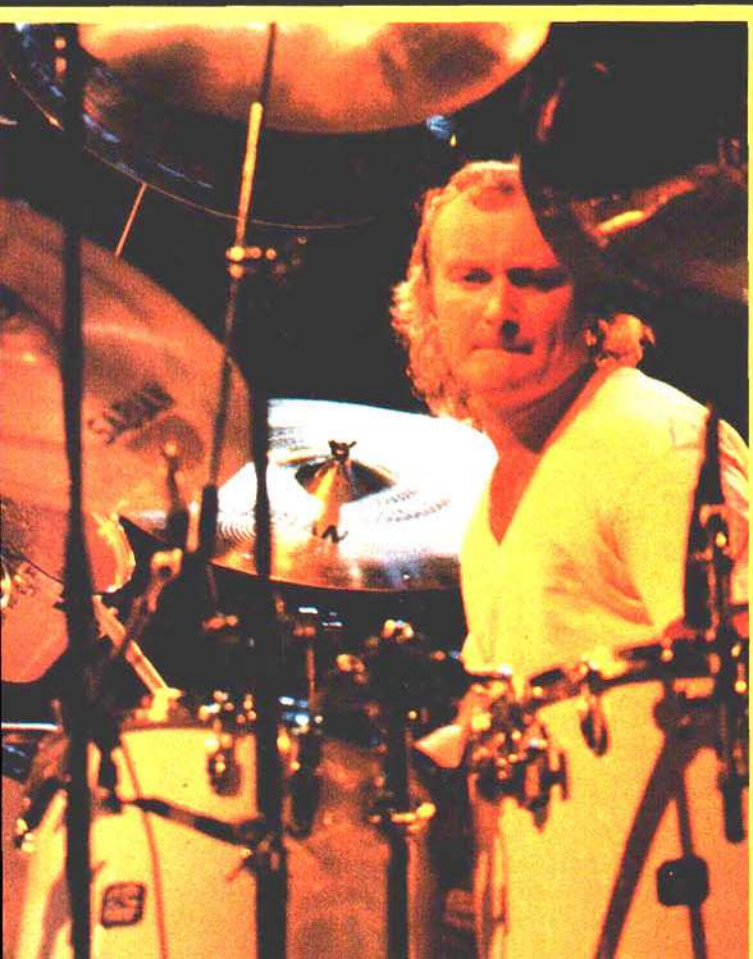
Narell's love of American jazz and R&B shows through in his work on pans, but he's always careful to carry the banner of Trinidadian calypso and soca high. And he wants to see those styles preserved. Boogie Sharpe knows all the music by heart, and could sing or play any part on any drum in the steel orchestra. But when his genius is no longer around, how much longer will the music be? "There's been a lot of incredible steel drum music that is gone because there are nothing but funky-sounding tapes, and the music is so involved that it would be hard to come close to reconstructing it," Narell says. "There are people working on transcriptions of the stuff, because they don't want to lose it. They want other people to be able to play it. This music's got to be better documented so we don't lose the culture."



Phil Collins DRUM

Modern Drummer Sound Supplements in the past have featured many great drummers performing solos, grooves, and with bands. This Sound Supplement however, is a little hit different. With Phil Collins and Chester Thompson, we're featuring two world-class drummers who have created a unique drumming "moment," a moment that has thrilled Genesis (and now Phil Collins) audiences for many years—their live drum duet.

Tracking down Phil and Chester is next to impossible these days, with the two of them busy rehearsing and touring behind ...But Seriously, Phil's most recent solo album. We phoned and faxed three continents before finally being able to interview both gentlemen in Hiroshima, Japan, where Phil's tour began this past March. The following interviews with Phil and Chester offer some rare insight into how these two drummers have developed and expanded their rhythmic collaboration.



WFM: What made you decide to play a drum duet in the first place?

PC: It all started when I took over the singing chores in Genesis, back in 1975. We brought in Bill Bruford to play drums on that first tour, in support of the *Trick Of The Tail* album. The song "Los Endos," which was on that album, was an instrumental, and it opened up for a 16-bar drum solo—sort of a Latin thing, a bit like the early Santana *Caravanserai* period. So when we played it live, and Bill was there, we stretched it out a bit. We used to go until we got fed up with it! [laughs] That's how the whole thing got started.

When Bill left after that first tour, we did another record, and then Chester joined the band. Chester and I took that same break but took it in another direction. With Bill it was very much top kit, with cymbals and Latin things, but Chester and I made it a little bit more tribal, focusing on the tom-toms. It has since gone through many changes. Chester and I were talking about this the other day. When you listen to the duet we did back on the '77 tour, compare it to the '80 tour, and then to the '82 tour, you can hear that it has grown. The duet that we're using for the *Sound Supplement* is actually taken from the last Genesis tour, and you can hear how long it's become!

Back in 1983 Chester and I decided to do something different for that tour. We were in a hotel room in Dallas, both of us sitting down with a chair between us, and we just worked out parts, and recorded everything. Whenever one of us played something we liked, we wrote it down, and in the end we just strung the different bits together.

The duet would be a little bit different every night, but there were certain things that were written, certain things that were cues, and then the rest. And all of that just grew into what you hear on this *Sound Supplement*.

WFM: When I first heard this solo, I was worried it wouldn't all fit onto one Soundsheet!

PC: In the dressing rooms the roadies would put up a poster that would say, "Tonight's drum solo was...!" [laughs] When we're playing it, it doesn't seem that long, and I don't think it sounds too long when you listen to it.

WFM: Is it difficult playing along with another drummer?

PC: Playing with Chester is a breeze; I enjoy playing with him as much as I do on my own. Plus, after 13 years, we really read each other.

WFM: Are you performing any type of duet on your own tour now?

PC: Chester and I play a shorter duet during a song from the new album. It's called "Colours," and it's about South Africa. It lends itself very well to a duet. It's a very tribal thing as

Photo by Ebel Roberts

continued on page 94

MODERN DRUMMER

Chester Thompson

DUET

By William F. Miller

WFM: How long have you and Phil been soloing together?

CT: We started soloing together on the very first tour I did, which was back in '77. Back in those days the solo lasted something like 20 seconds.

WFM: How difficult was it to adjust to playing along with another person?

CT: It wasn't difficult at all with Phil. We had a real natural lock that just happened.

WFM: Any idea why the decision was actually made to perform a duet onstage in the first place?

CT: I think once it was realized that there was something unique about two drummers soloing together, they must have thought it was a good idea. The two of us playing together really is different than your usual "rock drum solo" vibe.

WFM: Is the duet you two play on tour with Genesis, the one on this *Sound Supplement*, worked out note-for-note?

CT: No, we have certain sections thought out in advance, with visual cues to get from one section to the next. But within the sections we tend to play with it a bit, and see where it goes. You'll hear that there are certain licks that we catch together, and those are the things we have to be watching and listening for.

WFM: There are a few very syncopated fills that the two of you play together; it really sounds like one drummer, except for the sheer power of it.

CT: That tightness really has developed over years of playing together, me duet we play is really a combination of things we have come up with over the years, as well as throwing in some new stuff. But after playing together for 13 years, it gets to be very natural. We don't even have to put a lot of time into preparing it anymore. We might spend an hour or two before a tour deciding what things we're going to do, and then it develops from there on stage.

WFM: I was surprised at how long this particular duet was. It's over six minutes long.

CT: Well, it's one of those things that just sort of grew over the years. It's become sort of a running joke on the tours. The other members of the band threaten to go out and have tea if Phil and I play any longer! [laughs]

WFM: What are some of the differences between playing a concert drum solo that you would play by yourself, and the duet that you play with Phil?

CT: The duet I play with Phil is a lot more structured than anything I would do on my own. Back when I was with Weather Report, I was free to do anything I felt like. I personally don't care for the 20-minute drum solo. I've done them, but it's not something I like to do a lot or to listen to from other guys. I'm a firm believer in saying what you have

to say and getting out of there.

That's one of the things I really like about what Phil and I are doing. It's unique and it gets across to the audience. The power of two drummers playing together can be something. It reminds me in a way of drum corps. I assume most players today have some kind of drumline background. I know I did my fair share when I was growing up, and that power really blows people away. I got a chance to hear the Garfield Cadets a few years ago, and that stuff blew me away. Now, what Phil and I are doing isn't anything even close to that, but we are working together for that same effect.

WFM: We're talking about all the power, but one of the things I like about the duet is your use of dynamics. You really bring the volume down, which is different to hear from two guys. Is it difficult to bring it down as far as you do with another drummer?

CT: No, in fact, it's pretty easy. And it makes the duet much

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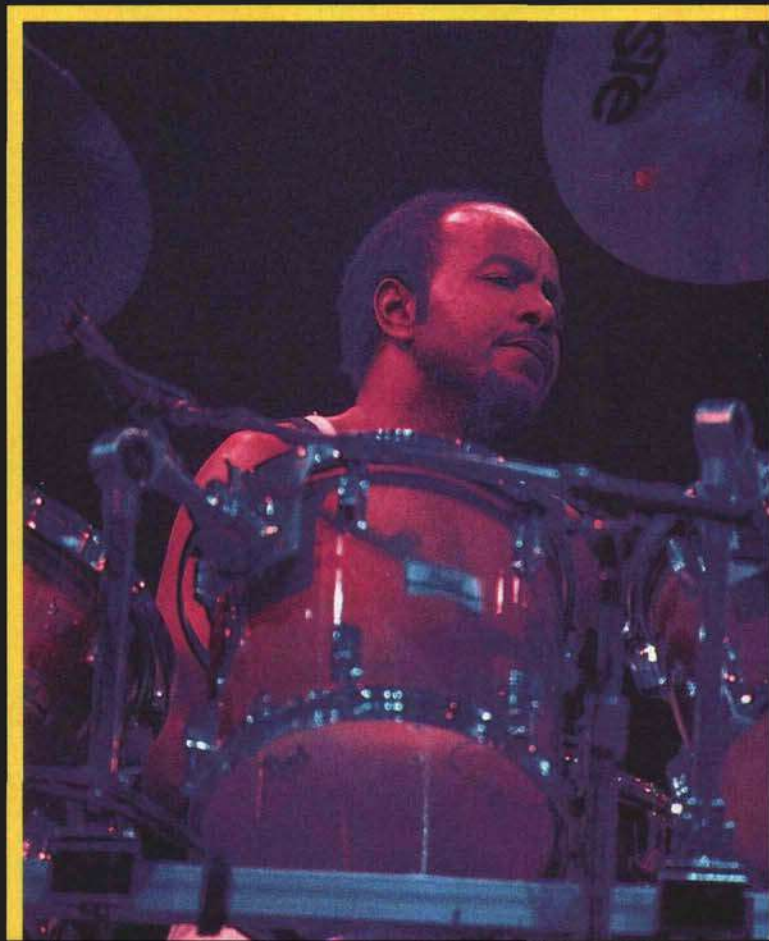


Photo by Mark Weiss/MWA

MD '90 Readers Poll Results

HONOR ROLL

MD's Honor Roll consists of those drummers whose talent, musical achievements, and lasting popularity placed them first in MD's Readers Poll in the categories indicated for five or more years. We will include these artists, along with those added in the future, in each year's Readers Poll Results as our way of honoring these very special performers.

This year, it is MD's pleasure to add three new artists to the Honor Roll. With their fifth win this year, **Larrie Londin** (Country Drummer: '85, '86, '88, '89, and '90), **Anthony J. Cirone** (Classical Percussionist: '86 through '90), and **Rod Morgenstein** (Rock/Progressive Rock Drummer: '86 through '90) join the other outstanding performers named below.

AIRTO

Latin American and
Latin/Brazilian Percussionist

GARY BURTON

Mallet Percussionist

ANTHONY J. CIRONE

Classical Percussionist

VIC FIRTH

Classical Percussionist

STEVE GADD

All Around Drummer; Studio Drummer

DAVID GARIBALDI

R&B/Funk Drummer

LARRIE LONDIN

Country Drummer

ROD MORGENSTEIN

Rock/Progressive Rock Drummer

NEIL PEART

Rock Drummer; Multi-
Percussionist

BUDDY RICH

Big Band Drummer

TONY WILLIAMS

Jazz/Mainstream Jazz



Photo by Lissa Wales

HALL OF FAME

1990: BILL BRUFORD

1989: Carl Palmer
1988: Joe Morello
1987: Billy Cobham
1986: Tony Williams
1985: Louie Bellson
1984: Steve Gadd
1983: Neil Peart
1982: Keith Moon
1981: John Bonham
1980: Buddy Rich

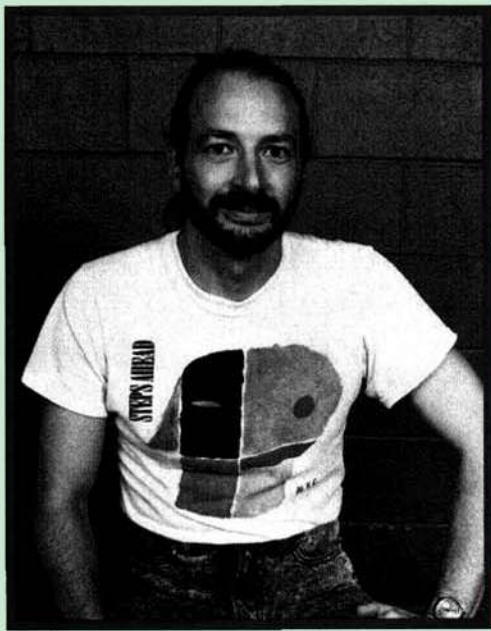


Photo by Rick Malkin

ALL AROUND DRUMMER

STEVE SMITH

2. Omar Hakim
3. Vinnie Colaiuta
4. Rod Morgenstein
5. Anton Fig



Photo by Rick Malkin

ELECTRIC JAZZ DRUMMER

DAVE WECKL

2. Bill Bruford
3. Danny Gottlieb/Steve Smith
5. Dennis Chambers

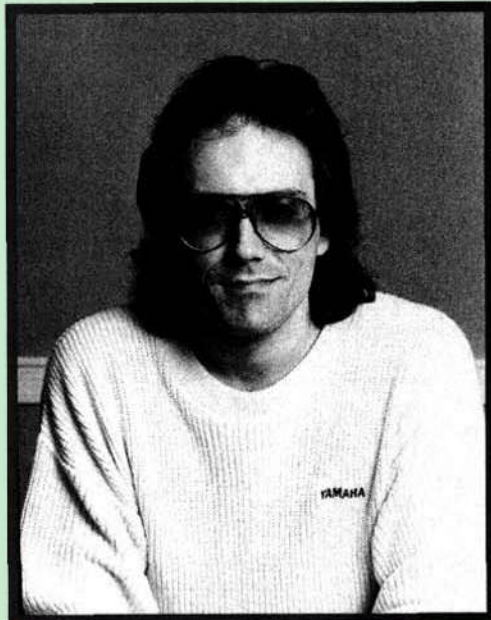


Photo by Rick Malkin

STUDIO DRUMMER

VINNIE COLAIUTA

2. Anton Fig
3. Jeff Porcaro
4. Omar Hakim
5. Simon Phillips

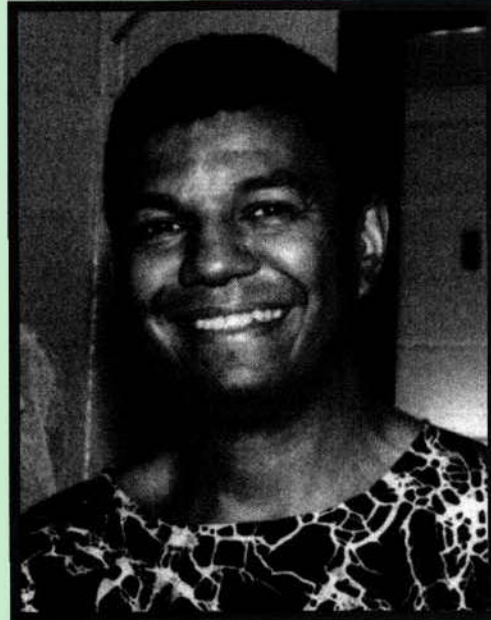


Photo by Rick Malkin

MAINSTREAM JAZZ DRUMMER

JACK DE JOHNETTE

2. Peter Erskine
3. Danny Gottlieb
4. Carl Allen/Joe Morello

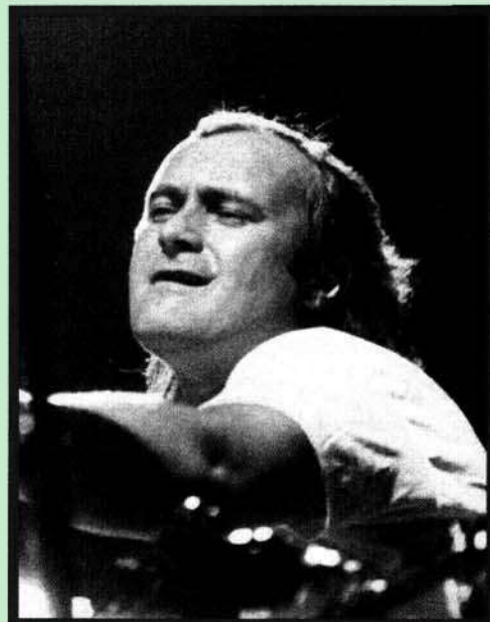
Photo by Rick Malkin



BIG BAND DRUMMER
ED SHAUGHNESSY

2. Louie Bellson
3. Mel Lewis
4. Peter Erskine
5. Steve Houghton

Photo by Ebet Roberts



POP/MAINSTREAM
ROCK DRUMMER
PHIL COLLINS

2. Kenny Aronoff
3. Jeff Porcaro
4. Rod Morgenstein
5. Liberty DeVitto

HARD ROCK/METAL DRUMMER
LARS ULRICH

2. Rod Morgenstein
3. Tommy Aldridge
4. Alex Van Halen
5. Greg Bissonette

PROGRESSIVE ROCK DRUMMER
ROD MORGENSTEIN

2. Terry Bozzio
3. Bill Bruford
4. Chad Wackerman
5. William Calhoun

Photo by Mark Weiss/MMA

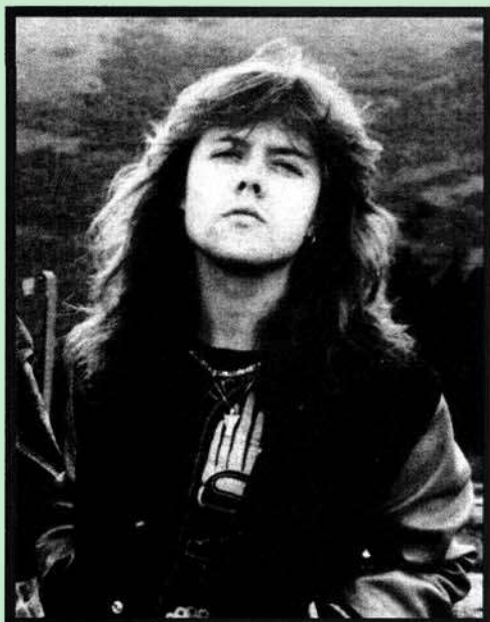


Photo by Rick Malkin



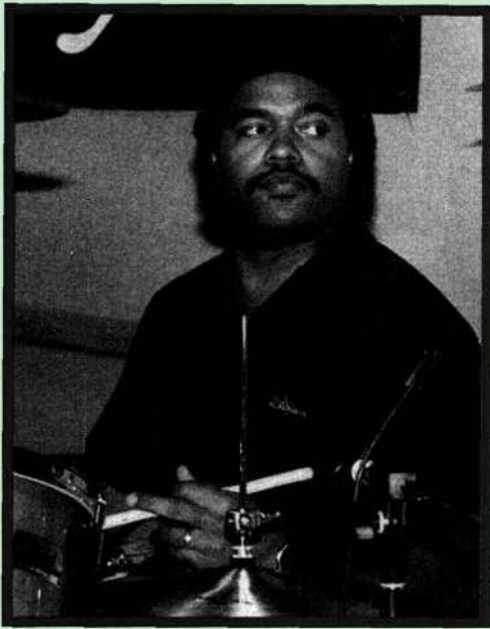


Photo by Lissa Wales

FUNK DRUMMER
DENNIS CHAMBERS

2. Omar Hakim
3. Steve Jordan
4. Chuck Morris
5. Tony Thompson/Sonny Emory



Photo by Ebet Roberts

UP & COMING DRUMMER
JASON BONHAM (Bonham)

2. Deen Castronovo (Bad English)
3. Greg D'Angelo (White Lion)
4. Jonathan Mover (Joe Satriani; Alice Cooper)
5. Rob Affuso (Skid Row)

LATIN/BRAZILIAN PERCUSSIONIST
ALEX ACUNA

2. Tito Puente
3. Luis Conte
4. Manolo Badrena
5. Bill Summers

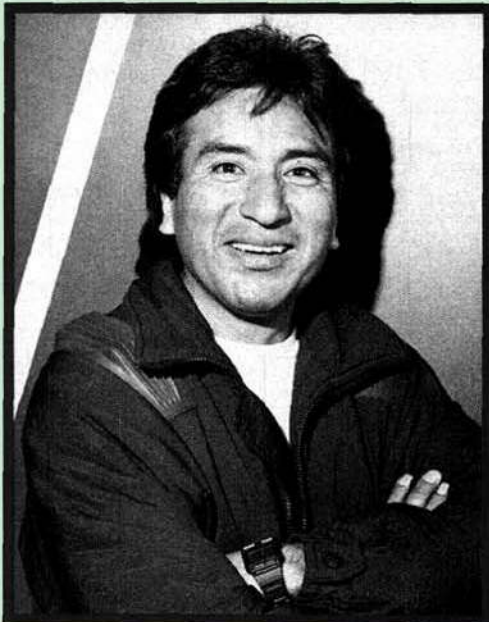


Photo by Rick Malkin

COUNTRY DRUMMER
LARRIE LONDIN

2. Mark Herndon
3. Eddie Bayers
4. Cactus Moser
5. John Stacey



Photo by Rick Malkin

MALLET PERCUSSIONIST

ED MANN

2. Dave Samuels
3. Bobby Hutcherson
4. Lionel Hampton
5. Milt Jackson/Mike Mainieri

MULTI-PERCUSSIONIST

ED MANN

2. Emil Richards
3. Bill Summers
4. David Van Tieghem
5. Trilok Gurtu

Photo by Jaeger Kotos



CLASSICAL PERCUSSIONIST

ANTHONY J. CIRONE

2. Evelyn Glennie
3. Arthur Press
4. Alan Abel/Chris Lamb



RECORDED PERFORMANCE

NEIL PEART

RUSH

PRESTO

2. Dave Weckl—The Chick Corea Akoustic Band: *Akoustic Band*
3. Terry Bozzio—Jeff Beck, Terry Bozzio, and Tony Hymas: *Jeff Beck's Guitar Shop*
4. Jason Bonham—Bonham: *The Disregard For Timekeeping*
5. Bill Bruford—Bill Bruford's Earthworks: *Dig?*

EDITORS' ACHIEVEMENT AWARD

As an addendum to this year's Readers Poll, *MD* is instituting the Editors' Achievement award. This award will be given by the editors of *Modern Drummer* in recognition of outstanding contribution to the drum/percussion community by a performer, author, educator, manufacturer, etc. The person or persons so honored may be notable figures in drumming history, or they may be active participants in today's drumming scene. The criteria for this award shall be the value of the contribution(s) made by the honorees, in terms of influences on subsequent musical styles, educational methods, product designs, etc. There will be no limit as to the number of honorees that may be designated each year. To inaugurate this award, MD's editors are pleased to honor:

PAPA JO JONES

He personified "taste" and "swing" as he anchored the Basie band, made the hi-hat a musical instrument unto itself, and probably influenced more drummers on a one-to-one basis than any other player before or since.

GEORGE LAWRENCE STONE

His *Stick Control* has been the hand-development text for generations of drummers, and he personally instructed Gene Krupa, Sid Catlett, George Wettling, Lionel Hampton, and Joe Morello.

HAL BLAINE

Probably the single most-recorded drummer of all time, he was the player who "ghost-drummed" for most of your favorite American bands and vocal acts in the '60s, was the foundation of the famous Phil Spector "Wall of Sound," and single-handedly turned the drumset industry on its ear by creating and popularizing the single-headed multi-tom drumkit.

WILLIAM F. LUDWIG, SR.

The founding father of one of America's most historic drum companies—and as such, much of today's drum industry—he was also an inventor, an innovator, and a tireless promoter of percussion education.

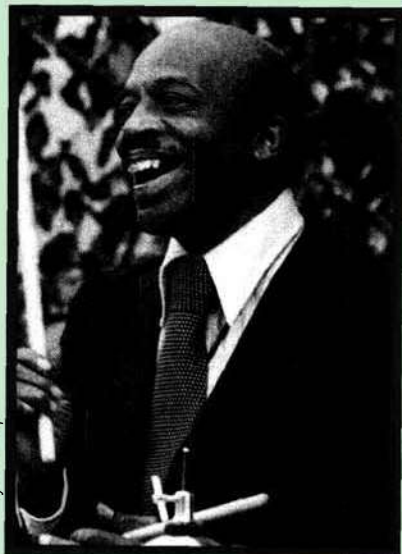
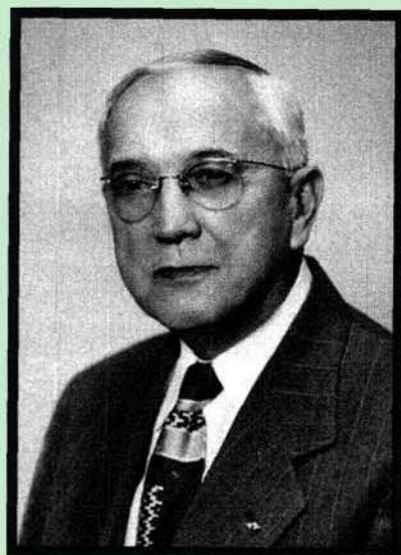


Photo by Tom Copi



In order to present the results of our Readers Poll, the votes were tabulated and the top five names in each category were listed here. In the event that a tie occurred at any position other than fifth place, all names at that position were presented and the subsequent position eliminated. When a tie occurred at fifth place, all winning names were presented.



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New Zildjian Snare

Photo by Rick Mattingly



Back when Zildjian and Noble & Cooley first announced that they were joining forces to make a snare drum that would feature a shell made from cymbal metal, I imagined an advertising campaign that would state, "It's a ride cymbal *and* a snare drum." Good taste prevailed, however, and that particular claim was never made. However, if they should ever declare that the new Zildjian snare drum is like having two drums in one—a drum for loud playing and a drum for sensitive playing—I would not step forward to refute the claim. Indeed, this might be the most versatile snare drum I've ever come across. I liked it better than the 6 1/2 x 14 snare drum that Zildjian and Noble & Cooley came out with a year ago, but I've always leaned more towards 5" models anyway, so keep my personal bias in mind. At any rate, this is a fine instrument, and I can truly say that it will work in a lot of different settings.

The key seems to be dynamic response. Some drums respond best at soft to medium volumes; hit them too hard and they choke, or at least they don't get any louder. Other drums perform best when given a solid whack; play them softly and they have too much ring, or no snare response, or both. But this drum responded to however I struck it. I first took it to a local music store that had a number of snare drums in stock, and in terms of volume, it held its own with the best of them, and outdid quite a few. With rimshots in particular, I could get a gunshot-type crack with less effort than usual.

Then I tried playing softly, and the drum was as responsive as any snare I've ever

played. I could get snare response right up to the edge of the head, even with the snares tightened for a crisp sound. When I tried using brushes on the drum, again the drum responded to every swish and tap.

There are a number of interesting points about the construction of the drum that undoubtedly influence its performance and set it apart from other drums. First, of course, is that the shell is made from the same alloy that is used for Zildjian cymbals. Why that metal should work for a drum shell I can't tell you, but the proof is in the sound, and this drum has a bright sound with plenty of body.

The next unique feature is the drum's size: 4 5/8 x 14. It is considerably deeper than a piccolo snare drum, yet it evokes more of a piccolo feel than it does a "standard" snare drum feel. When tuned up, it certainly can produce the crack of a piccolo drum, but while I would be hesitant to use most piccolo snares in a live setting due to the lack of body and projection, this drum has plenty of both.

The drum uses Noble & Cooley tubular lug casings, mounted at the nodal point of the shell. There are only eight lugs, and because each casing only requires one screw to secure it to the shell, there is a minimum of extra metal to inhibit the shell's vibration. I noticed something else about the lugs that speaks well of the quality of construction. With tubular lug casings, one has to be careful when threading the lugs, so that the threads don't strip. An important factor in being able to do this is the alignment of the lug casings with the holes in the rim through which the lugs must pass.

In that respect, the drum is well engineered. I had no trouble lining up the lugs with the casings so that they went in smoothly with no cross-threading.

There was one feature of this drum that I didn't notice until I removed the top head and looked inside: There are four vent holes in the shell. I didn't see them at first because they are located underneath the mounting points of four of the lug casings (every other one), and so are virtually hidden by the lugs on the outside, and by the fact that they are so low that the edge of the rim almost completely covers them. (The rim is set far enough away from the shell that there is still plenty of room for the air to escape through the vents.) I imagine that having four vents has something to do with this drum's quick response and sensitivity.

Another unique element of the drum's design that no doubt also affects the sensitivity is the way the snares are attached. When you first turn the drum over and see the snares, you might think that a couple of them are missing, as there are two gaps in the unit. (There are five snares on each side of the gap, with nine snares in the middle: 19 altogether.) The gaps are there to accommodate two "tunnels" (for lack of a better word) under which passes the cord that attaches the snares to the strainer. Small "ears" extend out from the gaps between the snares, and this is where the cord is tied. What this means is that the snares lay perfectly flat across the bottom head, with the cord that attaches them pulling the snares exactly parallel instead of at an angle. This is a Noble & Cooley design, which they refer to as *Cam-action* snares.

The drum I received for review came fitted with an Evans *Genera Dry* head (the one with the tiny holes around the perimeter). While I was at the music store, I had one of the drum salesmen play the drum (and some others) while I listened from several feet away. Most of the other snare drums were fitted with *Ambassador* batters, and although those drums sounded somewhat ringy close up, from across the store that ring wasn't heard. The Zildjian drum, with the *Genera Dry* head, was cutting through as well as any of them (in fact, one of the keyboard salesmen identified that drum as the one that was hurting his ears), but it had a noticeably drier sound.

Even though the drum only had eight lugs—unlike a lot of snare drums that have ten—tuning did not seem to be a problem. I put a new head on at one point and was able to tune it up quickly, easily getting the same pitch at each lug point. I attribute that to the strength of the cast rims, which

don't seem likely to bend, and to the precision of the bearing edge. If you have no irregularities in the rim or bearing edge, then you don't need extra lugs to compensate, and that seems to be the case here. It's just that much less that has to be screwed onto the shell.

The shell is buffed to a high-gloss finish,

much like Zildjian's Brilliant cymbals. With the black rims and lug casings, the drum has a striking appearance, but it does pick up fingerprints easily.

The list price of this drum is \$1,325.00. That's not cheap, but this is a special drum, and I'm glad to see that there are companies who are still approaching drum-mak-

ing as an art. I would have thought that, after all these years, there weren't any new ideas when it came to making snare drums. Well, this drum incorporates several innovations, and I wouldn't be surprised if some of them became standards.

—Rick Mattingly

New K Zildjians

When the Zildjian company re-introduced the K line back around '82, they only had a few models, consisting of the most popular sizes of rides, crashes, and hi-hats. Since then, they have been gradually adding new models (such as flat rides and Chinas), new concepts (such as *K Customs*), new designations (such as *Light Rides* and *Dark Crashes*), and new sizes. Zildjian continued its expansion of the K line at the January NAMM show with the introduction of three new K's: two new sizes of *Dark Crashes* and a *Mini-China*.

DarkCrashes

The new crash cymbals serve to fill out the line of "dark" crashes by adding a cymbal at each end of the size chart: 14" and 19" *Dark Crashes*. Both are worthy additions.

In the past, I've never cared much for 14" crash cymbals, as they've always sounded either tinny or clanky to me, depending on the weight. But the 14" K *Dark* was a pleasant surprise. I tried it out in two different settings, and while it performed a different function in each, it worked well in both. First, I used it in a rather high-volume rock setting. Here, it essentially served as a splash cymbal. It had a good, fast attack, with enough body to hold its own in the loud volume. Any sustain the cymbal had was immediately lost in the accompanying din of the band, again giving the cymbal a splash-like quality.

I then used the cymbal in a trio setting with acoustic piano and acoustic bass—an environment in which a 16" crash is sometimes too loud. The 14" *Dark Crash* worked well here, serving as a general-purpose crash. I could lay into it the way I'm used to hitting a crash cymbal, without overpowering the other instruments. Also, the "dark" quality of the cymbal, which basi-

cally translates to a slightly lower pitch and a little extra body, made the cymbal sound as if it were actually a little larger—with the exception of the volume. On tunes where I played brushes, the cymbal also worked well when struck with the rubber handle of the brush. It had a fast response, but it wasn't too loud and, again, the "dark" quality helped it to blend with the brushes. List price is \$168.00.

At the other end of the size spectrum is the 19" K *Dark Crash*. I was somewhat surprised by this cymbal, too. I assumed that it would sound big and dramatic, but I wasn't expecting it to have a fast response. It does sound loud and full (like a larger cymbal), but it also speaks very quickly (like a smaller one).

I couldn't help but wonder how this cymbal would sound as a ride cymbal, given its 19" diameter. Having tried it, I feel that it could be used as a ride, but I really prefer it as a crash. I noticed that, compared to 17" and 18" K *Dark Crashes*, the 19" had a proportionately larger bell. It

produces a clear cutting sound, but has just enough overtones that you wouldn't confuse it with, say, the bell of a Z series cymbal. I suspect it's that larger bell that keeps this cymbal from performing as an optimum ride cymbal, but perhaps that's what makes it such an effective crash. At any rate, I agree with Zildjian's decision to label this as a crash and not a crash/ride. As a ride it's just okay, but as a crash it's really sensational. List price is \$261.00.

Mini-China

The other new K is a 14" *Mini-China* cymbal. Predictably, it has a higher pitch than your normal China cymbal. But it isn't actually as high as I

thought it was going to be, given its size, and it also had more body than I expected. I can't really imagine anyone riding on this cymbal, but it is great for crashes and accents, producing a fast, explosive crash that dies quickly. There are plenty of "trashy" overtones to give it that "China" sound.

Another use for the 14" *Mini-China* might be as an alternative to the *Piggyback* cymbal that Zildjian introduced a couple of years ago. That was essentially a 12" China that was designed to be used in conjunction with a larger ride or crash cymbal to get some interesting effects. This cymbal is small enough to be used the same way, and it will also prove effective when used by itself as a China, whereas the *Piggyback* cymbal, to me, never sounded all that good by itself. So if you were thinking about checking out the *Piggyback*, I suggest that you check this one out as well. You might find it a little more versatile. List price is \$218.00.

—Rick Mattingly



Photo by Rick Mattingly

More New

Exer-Flex Exercise Putty



Exer-Flex is an item designed for exercising the hand muscles. It is made from a silicon putty, and comes in four strengths (each color-coded), with each strength determined by the pliability of the putty. Though the packaging doesn't give any indication of instrumentalists using the product, it's pretty obvious how drummers and percussionists might benefit from some kind of an easy, regular hand exercise program. A small booklet with suggested exercises is included with the package.

After a morning of periodically picking up the soft version of *Exer-Flex*, I could feel it working on certain hand and arm muscles, and the action of squeezing the putty actually proved to be quite stress-relieving. (As a matter of fact, I'm still trying to get the heavy-strength *Exer-Flex* back from my office-mate.) Also, if you roll *Exer-Flex* out on a hard, flat surface, you'll find it works rather well as a portable, non-denting practice pad. *Exer-Flex* can be ordered in individual packages, in 12-pack boxes, or by the pound, and lists for \$4.00 each. International Component Manufacturing, Inc. 1795 109th St., Grand Prairie, TX 75050, tel.: (214) 647-1406, 1-800-543-GRIP, fax: (214) 660-8960.

—Adam Budofsky

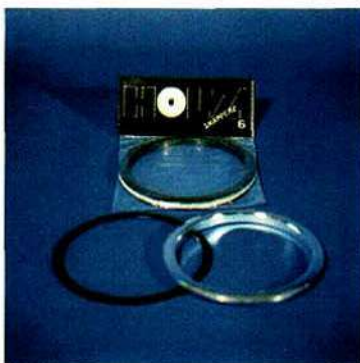
Holz Snapperz

Back in the March, 1989 issue of *MD*, a *Product Close-Up* appeared featuring the *Holz*. In a nutshell, the *Holz* is a plastic reinforcement ring that supports, covers, and protects the edge of the front bass drum head where a hole has been cut, keeping the hole from tearing, improving the sound, and improving the appearance of the drumhead.

At first the concept sounded like a good one, but the product had a couple of problems—the most annoying of which was that in some heads the *Holz* would rattle. An-

other problem had to do with its plastic nuts stripping when attaching the male and female sides of the ring together. So with these problems in mind, the designers went back to the drawing board.

Well, the *Holz Snapperz* is what the designers came up with as an answer to their problems, and it looks like they've done it. Gone are the plastic nuts that stripped. With the new design, the male piece protrudes slightly through the hole in the head, with the female piece "snapping" onto it. Both the female and male pieces are held even more securely against the head by adhesive tape that is attached to both pieces. Between the tight snapping connection of



the two pieces and the adhesive, the *Snapperz* is held tight against the head with almost no chance of rattle.

The old *Holz* used to come with a device for cutting the head. With the new *Snapperz*, it's not necessary. The female piece of the *Snapperz* is first attached to the head by the adhesive tape. This is then used as a template to cut the hole with, using an X-acto knife or something similar. Finally, the male piece snaps onto the female piece, holding the head securely between the two. It's a simple design that works.

The *Holz Snapperz* is only available in a 6" diameter size. Chrome and brass finishes retail for \$24.95, black finish for \$19.95. For more information contact Holz at 505 West Fifth South, Salt Lake City, Utah 84101, (808) 532-5733.

—William F. Miller

Dr. Miracle Hands Amazing Weighted Gloves

Designed as an exercise aid, *Dr. Miracle Hands Amazing Weighted Gloves* combine Saranac brand natural leather gloves with 6.5 ounces of stationary weights. These weights are carefully placed (two each on the first and second fingers and nine more

across the back of the hand) so as not to interfere with regular wrist and finger movement when playing. The gloves are intended to be used in a regular exercise routine in order to build up strength and stamina. (A cautionary word is included in the promotional literature that the gloves are not to be used for live performance applications.) Velcro straps serve to adjust the fit of the gloves, which are available in small, medium, large, and extra-large sizes.

I've never been one for practicing with metal or heavy wood sticks, because I found that doing so placed too much strain on my fingers and wrists. But these weighted gloves don't add additional weight or leverage to the action of the sticks. Rather, they add weight to the hands themselves. As such, I tended to feel more resistance against larger hand and even full arm movements. Fine sticking was not affected (except that a seam in the gloves tended to interfere with a traditional left-hand grip), but I really could feel the strain of moving my hands around the kit. After about a 20-minute workout with the gloves on (as recommended by designer Steve Wacholz), I found that my hands virtually flew around the kit once I had taken the gloves off.

I tend to think that rock drummers who rely heavily on full hand and arm motion



for power would gain the greatest benefit from these gloves. However, even players who rely more on finesse would likely see some improvement in their overall hand strength. I can also see players who suffer from the "weak left hand" syndrome using one glove on that hand to bring it into parity with the right—and then using two from that point on to strengthen both evenly.

Whether you would gain from the use of these gloves depends a great deal on whether you believe in the added-resistance theory of exercise. If you do, *Dr. Miracle Hands Amazing Weighted Gloves* could be a convenient and effective contribution to your exercise program. They are

Accessories

available for \$44.95 per pair, plus \$3.00 for shipping and handling, from Dr. Miracle Hands, P.O. Box 746, Palm Harbor, Florida 34682.

—Rick Van Horn

Sound Off Drum Set Silencers



SoundOff Drum Set Silencers are disk-shaped (for drums) and bow tie-shaped (for cymbals) rubber pads designed to allow for quiet practice at the drumset. The drum *Silencers* lay directly on top of drumheads, and the cymbal *Silencers* fit over cymbals via a small central hole, and are held in place by the cymbals' wing nuts. Hi-hat *Silencers* are also available for 13" - 15" hats, and consist of a small cymbal *Silencer* that fits over the top hat, and a disc that lays on top of the bottom hat. The crash-and-ride-cymbal silencer works for cymbal sizes 16" - 22". Drum *Silencers* are available in 6", 8", 10", 12", 13", 14", 15", 16", and 18" sizes, with 20", 22", and 24" bass drum *Silencers* to be available in the near future.

The idea behind *SoundOff Drum Set Silencers* is a very good one. They are easily set up, and they muffle the sounds of drums to a level that should please even the nastiest neighbor. On hi-hats and snare drums, I found that a certain amount of stick response was still easily achieved; in fact, the use of a *Silencer* might inordinately help to improve one's stick control as a side benefit. Deeper drums obviously don't promote bounce-back in the first place, and *SoundOffs* only add to that characteristic. Yet I still found that I could keep a pretty nimble ride pattern on my 16" floor tom without much extra effort.

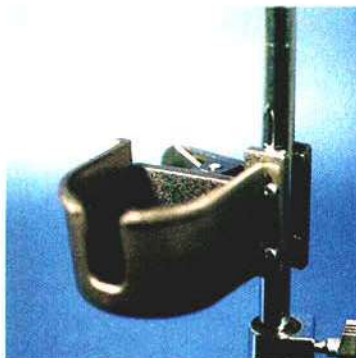
The only problem I had was with the cymbal *Silencers*. They worked fine for ride cymbals, which don't tend to bounce around too much. But on crash cymbals, which tend to spin a little when hit with a glancing blow (as one should with a crash), I found myself adjusting my stroke just to keep hitting the rubber *Silencer*. Tightening the cymbal down seemed to help, but you shouldn't really tighten cymbals down very

much; they need to swing to absorb the blow from a stick. In all fairness, this isn't really a big problem, since even if you hit the crash cymbal itself—off of the *Silencer*—you still get a significantly quieter sound than you otherwise would. Oh, and one last thing, how about some splash cymbal-sized *SoundOffs*?

Prices for *SoundOff* drum *Silencers*, sizes 6" - 18", range from \$4.95 to \$9.95. The hi-hat *Silencer* is \$9.95, the cymbal *Silencer* is \$5.95, and the bass drum *Silencers* will go for \$18.95 (18"), \$19.95 (20"), and \$21.95 (22"). *SoundOff Drum Set Silencers* are available from HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143, (314)647-9009.

—Adam Budofsky

The Drink Clip



The Drink Clip is an oversized cup made of hard, molded thermoplastic attached to a heavy-duty spring clip. It's designed to clamp to any drum or cymbal stand and provide a secure and convenient place to put down your beverage while on stage. The spring is strong and the clip is large, allowing the unit to clamp firmly in place and hold fairly heavy containers. The cup is quite deep, and its slotted design accommodates coffee cups or large mugs as well as regular glasses. The flat back finish is inconspicuous, and the thermoplastic material extremely durable. There isn't really much to evaluate when it comes to a convenience item like this; it either works or it doesn't. *The Drink Clip* scores on both counts. It's available in retail stores, or contact The Drum Guys, 16220 Territorial Road, Maple Grove, Minnesota 55369, (612) 420-4515. Suggested retail price is \$12.95.

—Rick Van Horn

Headliners



Headliners, from Line Percussion Systems, are disks of clear plastic designed to be placed atop the head of a snare drum and modify its sound. Each package includes five disks in a variety of thicknesses. This variety allows for 120 different possible combinations—and thus 120 different sounds from your drum. Each disk has a color-coded dot to make it easy to remember your favorite combinations.

The theory behind these sound-modifying disks is that by placing one or more *Headliners* on the snare, you add mass to the head, altering the characteristics of the sound waves it produces. Basically, what happens is that the pitch is lowered and the resonance is diminished. With two or more (and depending on which weight you select) the impact is enhanced and the pitch-change effect is very noticeable. By applying all five, a pitch change of over an octave can be achieved.

Headliners are designed to be useful tools in a studio or performance situation where a dramatic change to the snare drum sound is desired. They certainly do provide that, and they do it quickly, easily, and temporarily. (When you want your crisp snare drum back, you just take 'em off.) They are also a great deal more economical than toting extra snare drums in a variety of depths, or investing in a sampler for gated snare sounds. They are available in a package of five for \$23.95, and are the first in a series of new products from Line Percussion Systems. The company is currently seeking dealers and distributors; in the meantime you can contact them directly at P.O. Box 16098, Minneapolis, Minnesota 55416, (612)929-4195.

—Rick Van Horn



The Simmons Trixer

Electronic percussion, and MIDI in general, has become an area of music where often it seems the focus is put on buying yet another piece of gear. For those who don't know, or haven't gotten there yet, the refrigerator-size racks one ends up with, and the resulting "rack wars" ("My rack's bigger than yours...") lead to broken backs and pocketbooks, excessive cartage bills, fights for space on small stages, and, ahh yes, that minor detail of how you are going to get those five to twenty-five pieces of gear to work all at once. (This one is often referred to as "MIDI hell.") In a world where most manufacturer propaganda is bombarding us with "You've just got to have this, too..." it's refreshing to see Simmons—a true granddaddy in the field of electronic percussion—offering a product created out of the long-lost "more with less" school of thought.

The *Trixer* is actually four products in one very user-friendly box: a six-channel mixer, a digital reverb, a 16-bit drum brain, and a trigger-to-MIDI interface. Let's look

at each one in more detail and see what's up.

The Mixer

The mixer functions just like a six-channel audio line mixer. The inputs are 1/4" and are rated to handle either mic- or line-level signals. There is an input gain pot and a clip warning light for each channel. Since you will probably use these inputs for mic's, you will most likely have to buy XLR-to-1/4" adapters. Fortunately, they don't need to be low-to-high impedance converters.

The mixer's stereo imaging is fixed; there is no pan control. Channels one and two are panned dead center, and channels three thru six are panned from hard left to hard right (your standard drumkit panning). There is no equalization control (EQ) on the mixer. There is one effects (FX) send and left and right returns with the corresponding individual channel FX send pot and master left and right returns. The FX send and returns can also be used to expand your unit quite a bit. Since the *Trixer* already has an inter-

nal reverb, you can use these jacks for another tone generator, or greatly expand the unit by using the returns for a sub-mixer. You can later add other units (effects, tone generators, samplers) and trigger them all via MIDI from the *Trixer*. You could also mike your cymbals with a Zildjian miking system, and run its outputs back into the *Trixer's* FX returns. You've miked your entire kit and you're still handling your sound tech only a left and right output to the main board. (You would control all these signals with the FX return pots above the master faders.)

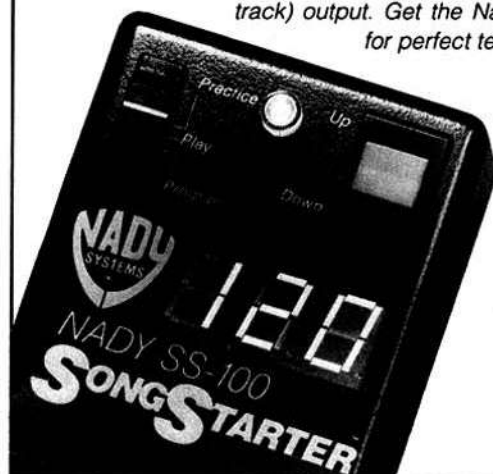
The mixer has no individual channel outputs or monitor send. If you were to turn up your bass drum, for instance, because you can't hear it in your monitor, you'd also be turning it up in the house and altering the band mix. You can, however, run your own monitor mix out of your FX send and use your individual channel FX send pots to mix your own monitors. All of this takes a bit of thinking through, but a little resourcefulness can

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Each channel of the mixer also has a "digital tuning" pot for tuning the sample you are firing, plus an "acoustic/digital mix" pot. This control makes mixing the acoustic drums and the sample you are firing very easy. This process is usually achieved by mixing your acoustic drums separately and adjusting your programs and samples internally in your sampler or tone generator.

You can submix these, then mix everything. While this is the optimum way to do it, it requires the equipment, the time, and the knowledge. The *Trixer* makes achieving the desired acoustic/electric blend quite simple. This brings us to triggering the sound.

Photo by Scott G. Benstock



The Trigger-To-MIDI Interface

The interface basically functions like all others do. It converts the voltage spike into MIDI data. The *Trixer* can be triggered from acoustic mic's, from bug-type transducers, from pads, or via MIDI—with very different results from each.

Triggering from the mic's: Although Simmons states that you can do this, I found no way that you could use the *Trixer* like this without false triggering. Simmons' attenuation of the threshold, velocity curve, and sensitivity settings are done through another innovation of theirs called the "Learn" function, which I will discuss in detail later

(continued on page 118)

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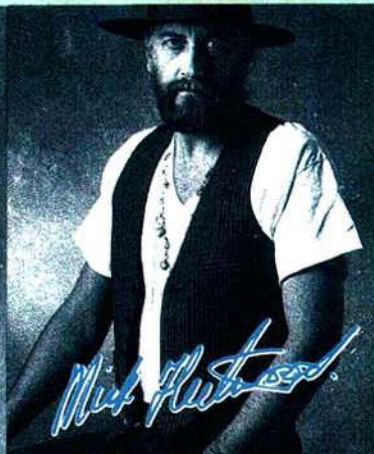
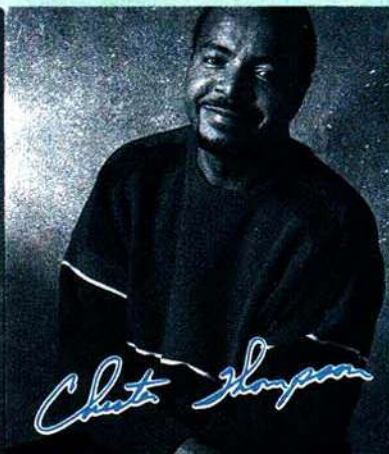
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by *Kenny Aronoff*

Being Prepared



Photo by Rick Malkin

I recently performed with a number of artists at the Roy Orbison Tribute to Benefit the Homeless in L.A. The musicians I played with included John Hiatt, Bonnie Raitt, Foster & Lloyd, B.B. King, Was (Not Was), Chris Isaak, Syd Straw, Michael McDonald and Emmylou Harris, John Fogerty, and Iggy Pop. For this show, I only had a day to learn the music, a few rehearsals, and one dress rehearsal before performing in front of an audience, my peers, and the TV cameras. After the show it struck me that there were some things that I would like to share with you with regard to preparing for a show like this.

For this show, there was so much music to learn—and so very little time to prepare—that I needed to be very organized. Preparing for this event was basically done in three parts: learning the music, rehearsing with the artists, and dress rehearsal at the venue.

Learning The Music

Learning the music in such a short period of time meant that I had to make charts of all the songs, so that even if I didn't memorize the songs by the first rehearsal, I would still be able to play my parts correctly. Having charts also helped give me an idea what the basic form of each song was, and any adjustments or changes made in rehearsals could easily be added to or deleted from the charts. There were so many changes made during the rehearsals—and even at dress rehearsal—that without my charts as a guide, I would never have remembered all the changes made to the songs.

As I made charts of the songs, I used a metronome to get the tempos of each song, and marked them down on each chart. This made it possible for me to consistently count off each song at the correct tempo during the rehearsals, and most importantly, during the show. It's one thing to practice a song for a couple of hours and get locked into a tempo, but it's a whole other ballgame when you're filming a live show for TV and you have to nail every tempo perfectly as you go from song to song.

After I made the charts for each song, I double-checked the charts with the music to make sure they were correct, and then I started to learn my parts to each song. In this particular situation I couldn't get a set of drums to practice on before the first rehearsal, so I had to learn the drum parts in my hotel room. With my drumsticks, I beat out the drum parts on my legs, while I

listened to the songs and read my charts. I tried to memorize each song as much as possible by playing each song three times first and then playing each song twice and finally each song once.

Rehearsals

The rehearsals were set up so that there were two basic bands or rhythm sections who accompanied most of the artists. A few artists came with their own band. I was part of a rhythm section that consisted mostly of the Was (Not Was) band. The arrangement of musicians that would accompany an artist depended on what the artist wanted and what the song needed. I used drums, cymbals, and percussion in a way that I felt would best serve the Roy Orbison songs and the artists performing these songs.

I only set up the equipment that I needed. For drums I used a kick, three toms, and a snare; for percussion I had bongos and a mounted tambourine; and for cymbals I used a ride, two crashes, hi-hats, two splashes, and a China. Each song that I performed had a unique style and vibe to it because of the song itself, and also because of the individual artist performing the song. I tried to serve each song the best way I could, and I also tried to adjust to each artist's unique style and musical concept. For example, I played differently for B.B. King than for John Fogerty, John Hiatt, or Bonnie Raitt. I tried to make my approach to the music the same as the artist's approach.

Besides the demands of the music and of the artists, there were the musical director (Don Was) and the musicians, who all had input at the rehearsals. Things can get real tense at times when everyone is trying to work out their parts and the arrangements to 10 different songs, and with very little rehearsal time available. I try to approach these kinds of situations basically like this: The most important thing to remember is to first try to do what's best for the music, and then what's best for the artist who is singing the song. If you have any problems or questions, it's best to discuss them with the musical director first. In this particular situation, because everyone got along so well, and since everyone had a lot of performing experience, everything went very smoothly.

Dress Rehearsal

The dress rehearsal was at the Universal Amphitheater in North Hollywood. There's

always an adjustment to be made when you move from a small rehearsal room (where everyone is very close to each other) to a big stage (where you almost need a fax machine to communicate with one another). In a big hall, the most important variable for me is the monitors, because without monitors I basically can't hear anyone else except myself. And if I can't hear the other musicians, then what's the point in playing?

I wouldn't want to be the monitor mixer for a show like this one. Think about it: Twenty-five bands rehearsed at the dress rehearsal (some on Friday night, and the rest on Saturday afternoon, the day of the show), and each band had its own setup and unique instrumentation. And that's not to mention that each singer or musician sang or played at different volumes and intensities. So the monitor volume level had to be reset for each performance. The monitor engineer worked his butt off that night; everyone wanted their monitor to be mixed a certain way for each song. At rehearsals there was a guy with a headset running back and forth from one musician to another, sending everyone's requests back to the monitor mixer.

At the dress rehearsal the monitors were terrible. I couldn't hear the singer on some songs, but then too much on other songs. This kind of stuff can really make you frustrated, especially if you need to hear musical cues. Things were real crazy up to the show itself, but somehow the monitor mixer pulled it off, and I heard everything real well during the show. You have to keep cool and have patience no matter how frustrated you feel, because no one is going to want to help you out if you're screaming and yelling demands at them.

In most cases, we rehearsed with each musician twice at the dress rehearsal, but only once with a few of them, which meant we only got one rehearsal before the actual live show. There were changes made to some of the songs during these dress rehearsals, so the live show was in many cases only the second time we played that arrangement of that song. And when you're playing in front of a live audience, there's no stopping unless a total disaster occurs.

The Performance

Without having had those charts, there's no way I would have been able to remember all the changes to all those songs and feel totally confident playing with each

continued on page 99

Simon Phillips



**MORE OF THE WORLD'S GREAT DRUMMERS
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Jonathan Mover



by Roy Burns

Compliments

I've been writing *Concepts* for over ten years now. Most of the mail I've received from readers over the years has been positive and complimentary. Most of us like compliments and never seem to tire of them.

Like most people, I would prefer a compliment over a criticism. However, experience has taught me a few things about compliments; they are not always what they seem to be. For example, people who give you extravagant compliments may want something from you. I have heard this one, believe it or not: "You are the best drummer we've ever had. We really need you. I hope you understand why we can only pay you half your salary this week."

Years ago, I told the bandleader I was working for in New Orleans that I hoped to go to New York one day. He said, "Please don't leave. The band wouldn't be the same without you. I'll give you more drum solos, just stay on." I told the leader that I had no immediate plans to leave; it was just that "someday," I wanted to go to New York. I

also said that I would give him plenty of notice in order for him to find someone to take my place. I assured him that I would not leave him in a bad spot.

Two weeks later, when the bandleader handed me my check, he said, "Look, Roy, I know you are going to leave sooner or later, so I have hired another drummer. We don't need drum solos anyway. Have a good time in New York."

In retrospect, this leader did me a favor. Although playing in a Dixieland band on Bourbon Street was great fun for an 18-year-old drummer, it really wasn't something I wanted to do for the rest of my life. But at the time, I kept thinking that a short time ago I had been "the best drummer the leader had ever had." Those were his words—another "hollow" compliment.

Sometimes, a compliment can be a criticism in disguise. For example: "You sure have a great left hand!" Does this mean that the rest of my limbs are no good? Or: "You sure can play with a lot of power!" Does that mean I'm playing too loud?

We are all in an insecure business. We must learn to deal with compliments and criticism alike. We must learn to understand that *compliments are not always good, and criticism is not always bad*.

I can remember more experienced musicians taking me aside and helping me when I first started playing with bands. These little meetings were sometimes critical. On one occasion, the lead trumpet player on Woody Herman's band told me, "Roy, you need a new cymbal. We can't hear the beats. The cymbal that you're using rings too much." In this instance, the advice was correct. I found a new cymbal with more definition at the first opportunity. This was what I would call a "positive" criticism. It was designed and intended to be helpful.

I recently received a letter from a reader who said, "I read all of your articles. You never seem to get ruffled or put off by any situation. I feel more confident about my playing after reading one of your articles." His compliment meant a lot to me. I suppose it meant so much because I've tried to be positive and share my experience in such a way as to help young drummers.

However, I must be honest and tell you that there have been times when I *have* been "ruffled" and "put off" by some situations. I've also been nervous, scared, uncertain, apprehensive, unprepared, and ill-informed on occasion. As a matter of fact, at one time or another, I have faced the same uncertainties, fears, criticisms, and compliments as have all of you, in one form or another.

My reason for writing this is to let you know that everything works out in retrospect. Looking back, I can pull things from my experience and share them with young drummers. I can do this because I have been through it. It doesn't mean that I've never made a mistake or that I have never been unsure.

My way of dealing with compliments over the years has been to say, "Thank you very much." I never really worry too much if the compliments are sincere or not. I just say, "Thank you," and get on with it.

The compliments I treasure the most are the ones relating to *Concepts*. At the airport in Chicago a few years ago, a man came up to me, introduced himself, and said, "I read all of your articles. They are really insightful." I asked, "Are you a drummer?" He said, "Only as a hobby. I'm a clinical psychologist. Your articles are right on the money!"

Let's face it: When a trained professional gives you a compliment like that, it makes you feel good all over! I must admit that *that* was a compliment that was meaningful for me.

Occasionally, I will receive a note from a very young drummer. (By the handwriting and the grammar you can sometimes tell that the person writing is quite young indeed.) I take these compliments to heart as well. A young drummer taking the time and making the effort to write to me is very gratifying.

When I was in Kansas, I used to wait each month for *Metronome* magazine to arrive in the mail. Jim Chapin, the famous teacher and author, had a column in the magazine, which I used to read religiously. (Later, when I did go to New York, I studied with Jim, and we are great friends to this day.) I remember the excitement I felt, watching for the mailman. Jim's articles made me feel, way out in Kansas, that I was part of the music business. Those articles made me feel that I was a drummer. Now I am at the other end of the process. I am the older musician sharing *my* experiences.

I've often wondered if I would be writing this column today if it had not been for Jim's articles. It's hard to say! At any rate, they were an inspiration for me. So if my articles in *Concepts* have helped to clarify, inspire, sustain, motivate, or simply make you feel that you are part of a great industry, then I feel satisfied. And remember, I like a compliment as well as the next person, so keep those cards and letters coming. I do appreciate hearing from you.



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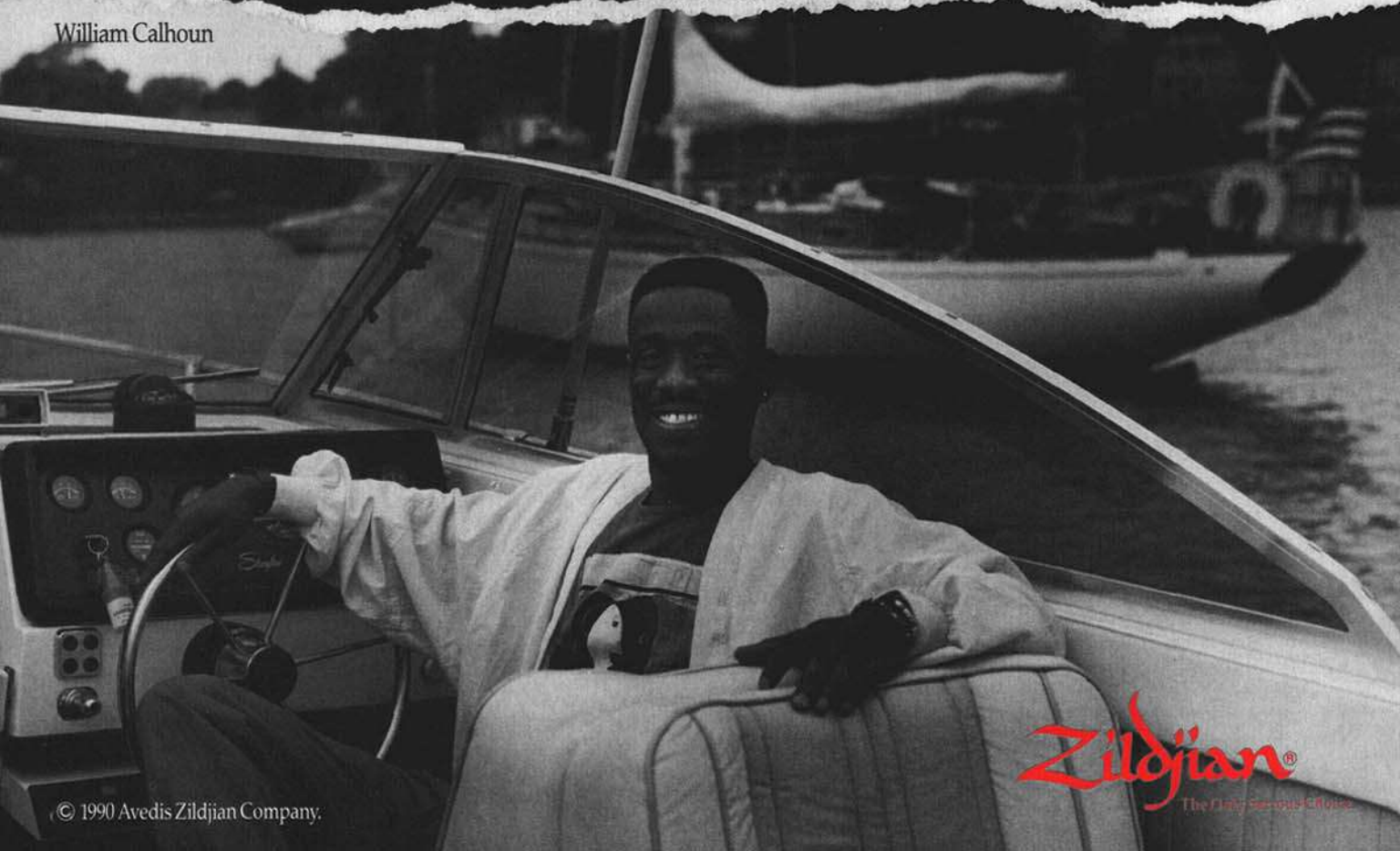
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by Mike Adams

Using Video As A Teaching Tool

The video medium is planting its feet firmly in both professional and nonprofessional disciplines that only a few years ago could offer their enthusiasts nothing more than extra reading material and possibly an audio tape. Today, video is so common that in many cases a videotape is an expected component of a "how to" package. If a picture is worth a thousand words, a *moving* picture has to be worth ten thousand.

The video medium is not exactly a "stranger" to the music industry. More specifically, it's becoming a popular aid and supplement to music instruction. Even more specifically, it's a valuable tool for teaching *percussion*. Why? Because for many families of instruments, a major part of the playing technique has to do with feel and pressure, such as how hard to bite down onto a mouthpiece, how hard to press down a string, or which keys and valves to cover. These technical details do not lend themselves to being video subjects, because of the minute size of any movement. On the other hand, drums and other percussion instruments are physical—especially the drumset, where the player hits multiple surfaces. There's a lot of movement, and it's very visual, and is therefore a strong subject to be videographed.

I've recently incorporated the video format as part of my percussion teaching by videotaping the students themselves. The results have been extremely positive. The students love it; they get to see themselves on television. They're also able to take the tape home to watch themselves or to watch me whenever they practice. It's like having an extra link to the student beyond the one hour per week that we get to spend together.

Video is especially handy when it comes to students' bad habits. Some typical examples worth capturing on tape are rushing, dragging, stiffness, not hitting in the center of the head, unnecessary rocking or teetering when using both pedals, or even unbecoming facial expressions. Notice that all of these have to do with form and technique. I feel it necessary to mention this because a large portion of my teaching deals with reading. My students have to be able to read, so I never use video in such a way that the student can watch, listen to, and memorize something that he or she

should be reading. For example, if a student is supposed to prepare a snare drum solo for a contest, we first work on everything that has to be done to get through it: reading it, cleaning up mistakes, polishing up flams and ruffs, making sure rolls are the right size, following the correct sticking, and paying attention to dynamics. Once I know the student has done the necessary work, *then* I may bring in the video camera so the student can actually see and hear what the audience and adjudicator will be seeing and hearing when the piece is performed. From there we can make final adjustments where needed.

People sometimes ask me what the videotape does that couldn't be accomplished just as easily by practicing in front of a mirror. My answer to that is that a mirror takes away from the student's concentration toward playing. Rather than divide the student's attention, I feel it's important to concentrate on one thing or the other. When it's time to look at the video footage, we put down the sticks, get away from the instrument, and simply become viewers. In many cases, I even suggest moving to a different room. I've found that when the students are completely relaxed and their only task is to watch and listen to themselves, they're much more aware of their flaws. They can also focus on smaller and harder-to-notice details than they could if they tried to do it while playing.

For the drumset, I've found the use of video to be a tremendous help—especially when we're working on using all four limbs. Sometimes I make a video of myself playing certain patterns, intentionally letting myself fall into the traps that catch most students. Of course, I also include the correct version on the tape. It's just as important to see and hear the wrong way of playing something as the correct way, especially if it's something that happens frequently. If a student is aware of an error before it ever happens, it may never have to happen.

The hi-hat is a great subject for video because for many students (and many professionals, for that matter), the hi-hat seems to be the neglected piece of the drumset. When things get a bit too challenging for the other three limbs, the hi-hat foot is the first to stop doing its job—especially if what

is being played with the hands doesn't include hitting the hi-hat with the stick. In many cases, I'll call attention to a couple of missed notes with the hi-hat foot, and some of the time the student won't catch it. He or she simply takes my word for it because there's just too much happening at one time to zero in on a small part of it. On the other hand, I've had students adamantly claim that they're playing something correctly. Well, in both situations, the tape doesn't lie. Sometimes it's the only answer to a conflict.

It's been within the past year that I've had the most involvement with video, because I actually made my own 90-minute drum video. If you've ever considered doing something like this, I *strongly* suggest that you do it. It takes a lot of preparation and planning to compile that amount of information, but the feeling of accomplishment is worth every ounce of work. And your students get to experience another side of you: a kind of combination instructor/performer. In addition, you're working with your material, your ideas, and your views. Simply put, you're making your statement.

No matter how good a player you are, your major role during a lesson is that of a teacher. Looking at it the other way, no matter how good a teacher you are, if your students come to hear you when you're playing with your group, your major role on stage is that of a player. This can be quite frustrating to a teacher, because both of these situations have their limitations. You can accomplish only so much at the drum lesson. On stage, you may be even more limited, especially if you're one of the many who play "dinner" music at some fancy steak house because the pay is good. For me, resolving this frustration was the single most rewarding result of making my video. It could be equally as rewarding for you for your own reasons.

Teachers are frequently irritated by certain questions, comments, or requests that students may have. Many times, these situations can be touchy because we *want* our students to ask questions and to feel that they're in an open, comfortable setting. Yet we get bombarded by the same questions—many of which are fueled by impatience, and are simply too premature for the student's current level. A smooth way to

continued on page 101

Players who play to win

Congratulations to Ludwig/Musser performers on their great showing in the 12th Annual Modern Drummer Readers Poll. Winners include:



Neil Peart—1st in the Recorded Performance category.

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Ed Shaughnessy—1st in the Big Band category.

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Amy Grant's P Greg Morrow

If the name Greg Morrow doesn't ring a bell it's only because this 30-year-old drummer from Memphis, Tennessee isn't very comfortable with "tooting his own horn." It's funny, though. After my 1987 MD feature that profiled six drummers in the contemporary Christian music genre, I heard from several Greg Morrow fans who were disturbed because I missed "the best drummer in Christian music"! It's obvious that he's very well-known in his field as a rock-solid player with excellent feel. After hearing a live performance at Nassau Coliseum in Long Island, New York, there's only one word that comes to my mind to describe his playing, and that's "powerhouse"! As a part of the 1988-'89 version of Amy Grant's band, he has crisscrossed the U.S., performed throughout Europe, New Zealand, and Australia, and appeared on the Pat Sajak show.

Growing up in Memphis, Greg couldn't help being strongly influenced by Elvis Presley. Rock 'n' roll seemed to be in his blood. Although he is mostly noted as a rock player—the reason, he believes, that Amy hired him—Greg is happy to be playing in a more mainstream pop situation. It's given him a chance to "grow in that area." Greg would also like to concentrate some effort on studio work. Although Amy Grant is certainly the gig to get in his particular genre, the drummer feels that he'll "still be beating the bushes when the touring is over." Somehow I doubt it.

SB: Is the Amy Grant tour the first time you've played extensively with a percussionist?

CM: Yeah, it is, as a matter of fact. Her music is a lot more conducive to all those nice little things a percussionist can add than was the straight-ahead rock that I've always played. It's been nice because we get to really play off of each other.

SB: How do you work out parts?

GM: It's just by chance, largely. There are some things where you'll hear an obvious part and say, "You just do that part, and I'll do this," but a lot of times it just happens in the course of shows. Terry will do a lick

and I'll hear it; then the next night I'll remember it and do something along with him. We'll just look at each other and be into it.

SB: Are you always set up in each other's view?

GM: Even though we're on opposite sides of the stage, we still have a pretty clear sight line between us, so we can watch each other.

SB: Has it taken you a long time to get used to playing together?

GM: Not really. Just by listening to someone play for a week, you learn his tendencies. Once you do that, you can almost anticipate what's going to go where.

SB: Do you share the rhythm responsibilities, or are the roles clearly defined, with you in charge of the rhythm and Terry adding the color?

GM: There are some instances in the show where we definitely share the rhythm, but mainly he's the color guy. A lot of what he does is with shakers, tambourines, and wood blocks, but there are three or four specific times in the show where he's on what I call real hard percussion: timbales and congas and things like that. These times are real critical to the rhythm of the tune—like "Wise Up" and some other songs. Those things are pretty obvious, so they're planned out—we know that's the way things are going to be.



SB: Do you have much freedom in the arrangements, or has Amy wanted you to stick with the recorded arrangements?

GM: It was really funny; before I started this tour, I studied the material real hard. But when I got to rehearsal, I let my tendencies run with the parts. As I found out later, Amy and the band have always been real open to change. Just because a song is done a certain way on the record doesn't mean that it's the best way for the song to be performed live. "Wise Up" is totally different than it was on the record, as is "Love Of Another Kind."

It was a pleasant surprise to find that they were that

open to personal input. It really makes you feel like a part of what's happening. With such a large band—and it being the first time that many of the members were playing together—it was crucial for everyone to feel that way.

SB: What keeps you and Terry totally in sync? Do you have a click track in your ear?

GM: Everybody on stage has kick and hi-hat in their monitors. There are some tunes that are sequenced, so I do have a click, but no one else hears it. If everybody plays with me, then we're all together. Also, I'd never claim to have perfect ears, but I do like to let the click drift a bit. If there's a part of the tune that's real ethereal, I like to let it drift against the meter and not have to play it so mechanized.

SB: The first time Amy performed with a live band was nine or ten years ago. You were a part of that band because she toured with DeGarmo & Key—the act you played with prior to Amy's. What changes have you seen in your playing from then to now?

GM: I guess I play more musically now. It's a maturity thing: I know I don't have half the chops I had then—I was fresh out of marching band—but I definitely have a much more musical ear.

I've always tried to be good at all styles. If I'm playing country or real rock 'n' roll, I

Percussion Duo: Terry McMillan

What do Elvis Presley, Johnny Cash, Sandi Patti, George Benson, Russ Taff, Randy Travis, and Roy Orbison have in common? All of these artists—and at least a pageful of others—have used Terry McMillan on recording sessions. Though his may not be a household name, for the past 15 years McMillan has been lending his vocals, percussive talents, and bluesy harmonica to some of the biggest names in the music biz. He's performed on television or in live situations with the likes of Ray Charles, Burt Reynolds, Mark Knopfler, and the Everly Brothers. He's hosted a BBC Special in London, performed with Chet Atkins for a Cinemax Sessions special, appeared on The Tonight Show twice, and performed with Neil Young at the Live Aid concert. His participation in movie soundtracks includes Ernest Goes To Camp and Smokey And The Bandit I and II. Then there's a long list of radio and television advertisements...and we're just seeing the tip of the ol' iceberg here. Most recently McMillan has been the percussionist for

Amy Grant's Lead Me On tour. At the time of this writing he had three days off before the tour headed to Australia—time enough to jet to California and lay down tracks for Michael McDonald's upcoming album.

Terry began playing drums at age seven. By the time he was 11 years old, he had his first kit. Growing up in North Carolina, "where there was nothin' but soul music and surf music," Terry's influences are strongly rooted in the former. Later he began listening to rock 'n' roll, especially the Allman Brothers, Yes, and King Crimson. Interspersed throughout his "psychedelic days," he listened to Buddy Rich and Carl Palmer, calling them his "heroes." At 19, he moved to Nashville, and although his music career quickly began to take shape, the opportunities that came his way led him in a different direction than he had anticipated. Today Terry McMillan is one of the most sought-after and colorful percussionists in the country.



SB: How do you and Greg work together on stage?

TM: When we rehearsed the show with Amy, we figured out what we were going to play. After a month of rehearsal, I guess we learned 30 to 35 songs. We played them over and over and over, and once we got out on the road, what we actually *did* sort of became...secondary. Every night's not a *great* night, but every night *is* a good night—for different people. Some nights, when everything is going really good, you throw in different stuff just to keep it interesting.

SB: Are you using charts?

TM: I can play charts, but I don't use them with Amy. Being in a studio situation so much I've learned to do things so fast that Greg and I just talk about what we're going to do without even rehearsing it. Every time I play, I play mostly what I feel, until I'm told to play differently. I feel in my heart that, nine times out of ten, my first instinct

is the way to go. If somebody wants something that's on a record, and I don't feel that it goes, I say, "I'll try it, but I don't feel that this is it." Most of the times they'll say, "Well, okay, if that's what you think, then we'll just go on," but if they want it I'll just do it. And sometimes it does work. I'm not saying I'm always right. But most of the time I can trust my gut feeling.

SB: Because of your heavy studio background, playing with a click must not be anything new. How did you get started with it?

TM: I was one of the first guys in Nashville to have a Linn Drum. So I got real accustomed to playing with a click and making it feel natural. Records spoil you, because you can get so time-oriented that when you're playing in a live situation you can forget that music doesn't necessarily *have* to be in perfect time. It can speed up and slow down. I think there's a lot of emotion in music that way. I'll do it either way, but I prefer to just go straight down, the same way every time.

SB: What percussionists have influenced your style?

TM: Mongo Santamaria and Ray Barretto are two. I like Bill Bruford; he's both a percussionist and a drummer. I also listen to Paulinho DaCosta and Lenny Castro.

SB: Do you play the vibes and marimba as well as the other percussion instruments?

TM: I don't play vibes or marimba, but I do play keyboards, which I use vibes and marimba samples on.

SB: What instruments do you take on the road with Amy's band?

TM: I'm using 13" and 14" Rogers timbales, Gon Bops bongos and congas, a spring chime, Sound Craft woodblocks, a 16" Zildjian thin crash cymbal, a 24" Chinese wind gong, a Latin Percussion Cabasa, a Pearl Wild 22" ride, Spectrasound wind-chimes, an LP Samba cowbell, and a Jopa cowbell. I like the new *LP Jam Blocks*; they sort of sound like wood blocks but they're much louder, and they're indestructible. I also use small, medium, and large triangles,

continued on page 106

by Robert Santelli

Max Weinberg: Born To Run



Editor's note: Modern Drummer kicks off a new column this month called Encore. In this department, Robert Santelli will talk with noted drummers from rock, jazz, blues, or country music about particularly important albums that they performed on—records that helped define a trend, re-shaped a career, included legendary drumming performances, had a significant impact on popular music, or did all of the above.

The interviews conducted will be conversational, yet focused. Memories will be shared, recording secrets will be revealed, and historical perspectives will be sharpened. This debut column details drummer Max Weinberg's role in the recording of Bruce Springsteen's seminal album, Born To Run.

fans of Bruce Springsteen know *Born To Run* as the album that introduced the New Jersey rocker to America in October 1975. During one memorable week that month, you could go to a newsstand and pick up either *Time* or *Newsweek* and find Bruce Springsteen on the cover.

Known for his spontaneity and improvisation on stage, Springsteen instead opted for a particularly structured approach in the studio. He went into the recording sessions that spring with the idea of creating a classic rock album layer by layer. With two critically acclaimed (but commercially flat) albums behind him—*Greetings From Asbury Park, N.J.* and *The Wild, The Innocent, And The E Street Shuffle*—Springsteen set out to make a record that detailed the romanticism of rock, using the same "wall of sound" strategy employed by legendary producer Phil Spector in the early '60s.

Drummer Max Weinberg hadn't even

been in the *E Street Band* a full year when the recording of *Born To Run* began in earnest. Yet Weinberg's role was a crucial one. It was his job to build the rhythmic foundation from which the great Springsteen songs—"Backstreets," "Jungleland," and "Thunder Road"—would evolve. Here's how Weinberg remembers those sessions.

RS: *Born To Run* was the first record you made as a member of the *E Street Band*.

MW: *Born To Run* was the first big-time record I ever made. In 1970 I was in a group called Blackstone, and we made an album that was released by Epic. It didn't do anything, but at least it was released. But *Born To Run* was no ordinary album.

RS: Did you know that at the outset?

MW: We had no idea how the press and the public would perceive the album, but in terms of Bruce's career—definitely. Bruce had made it very clear that this was an important record.

RS: *Born To Run* was a startling departure from Springsteen's two earlier albums. It was a much bigger-sounding record. How did you figure in that?

MW: The drummer I replaced when I got into the band in 1974 was Boom Carter. Boom was a great drummer, much better on certain things than I was. I was much more of a rock 'n' roll drummer than Boom, who was more about funk and jazz. Bruce wanted to get away from the jazzy sound he had and more towards a big rock sound. He wanted to be true to his roots. All those early years playing on the Jersey shore, Bruce was playing rock 'n' roll.

RS: A lot of Springsteen fans don't realize that it was Boom Carter, and not you, who played drums on the song "Born To Run." How did that happen?

MW: Well, Boom had quit the band when Davey Sancious left. [Sancious played keyboards and left to pursue a career in jazz/rock fusion. He subsequently formed Tone, a group that included Boom Carter on drums.] He left after that track was recorded. It was a major track, a transitional track for Bruce because he had agonized over that song for such a long time. I've always been into the fact that Boom Carter played drums on "Born To Run." That's his legacy. But that track was done almost a year before we began the real sessions for *Born To Run*, which took place between March and June of 1975.

RS: How did you feel about yourself as a

drummer going into the *Born To Run* recording sessions? Were you a confident player? Did you feel comfortable within the confines of the *E Street Band*?

MW: Well, we had toured a lot, and I think I had proven to Bruce that I was an energetic drummer and a valuable addition to the band. But I had yet to prove myself in the studio. I remember sitting in Bruce's bedroom in his little house in Long Branch, New Jersey, and listening to 45s and albums for hours at a time—listening to certain drummers and certain kinds of drum parts that he liked and I liked. I specifically remember Bruce playing Neil Young's "Heart Of Gold." He really loved the drumming on that song. He told me to dig the way the hi-hat was executed and the beauty of the drum sound. It was a real learning experience for me.

RS: How much of what you played on *Born To Run* was your doing, and how much was Bruce's?

MW: There were songs in which Bruce, and especially Jon Landau [Springsteen's manager and producer], laid out the entire drum parts. They wanted me to play like Al Jackson. That's why there are so few fills on that record. I just played the beat. The time on *Born To Run* isn't all that great; some things speed up because that's what I did in those days. Fortunately, I solved that problem later on. But I played so simply on *Born To Run* that it was effective. At first, I didn't quite understand what Bruce and Jon were attempting to do. I was just a sponge; I absorbed whatever I could. When the record came out, I remember saying, "Boy, you can't hear any of the cymbals." Bruce always said that I played too many cymbals. That's because I'm a splashy drummer. But on *Born To Run*, I really couldn't be that kind of drummer.

RS: What song on *Born To Run*, in your opinion, possesses the best drum track?

MW: I'd have to say that the drumming I did that I like the best was on the song "Night." It was the first time on the record that I got to play a fast, 16th-note figure on the hi-hat. Everything I did before that was straight 8ths or quarter notes on the hi-hat. It was a challenging part, because Bruce and Jon wanted to give the song a Stax kind of feel. All the little rolls you hear in that song were my idea. I threw in those fast 16th pick-ups, and at the end of the song I did a Keith Moon-Carmine Appice

CONTINUED ON PAGE 107

A PERSONAL NOTE FROM: HERB BROCHSTEIN.

Thank you, Drummers of the world! Your response to Pro-Mark's Project X has been overwhelming.

Applications are now being reviewed and all of you who responded will be contacted in the next few weeks.

Watch future issues of Modern Drummer for new developments concerning Project X.

A Texas-size "THANK YOU" to everyone who responded.



President
Pro-Mark

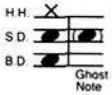


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Ghost Strokes: Part 2

MUSIC KEY



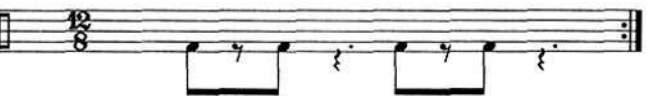
In our previous meeting we talked about the effectiveness of ghost strokes in a straight-8th rock feel, a shuffle, and a half-time shuffle. Ghost strokes also work very well when playing a "rock march." The hands follow an alternating right-left pattern as follows:



Now have the right hand play the hi-hat and the left hand play the snare. (All ghost strokes are played by the left hand.)



Try the following bass drum patterns with the previous hand pattern.

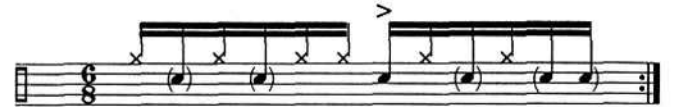


A very popular technique in drumming is the application of rudiments (and derivations of rudiments) to the drumset. In addition, "ghosting" some of the notes of these rudiments can enhance the sound a great deal. Take, for example, a double paradiddle:

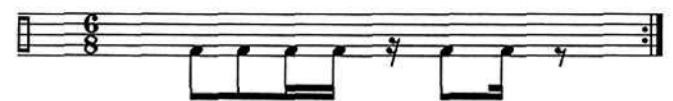
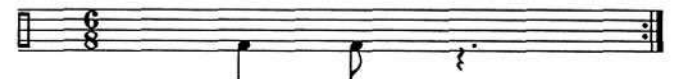
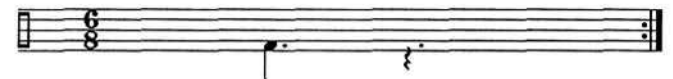


Now, play the right hand on the cymbal and left hand on the

snare. As in the "march" feel, all ghost strokes are played with the left hand.



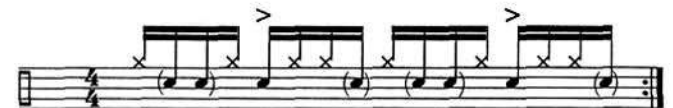
Again, try the following bass drum patterns with the previous hand pattern.



An inverted paradiddle also works great when applied to the drumset. The sticking is as follows:



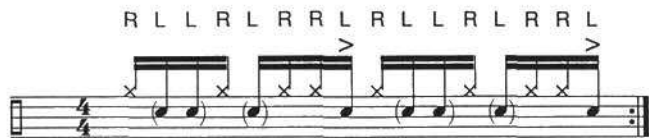
The right hand plays the cymbal while the left hand ghosts and plays the backbeat on the snare as follows:



Try the following bass drum patterns:



The inverted paradiddle can take on a very different flavor if the emphasis on the snare is switched from the backbeat to the last 16th note of beats 2 and 4.

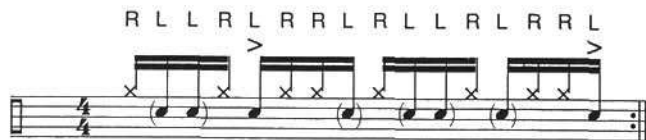


Now add these different bass drum patterns.



The next example combines the two inverted paradiddle ghost

stroke/accent patterns:



Now add in the bass drum to complete the beat.



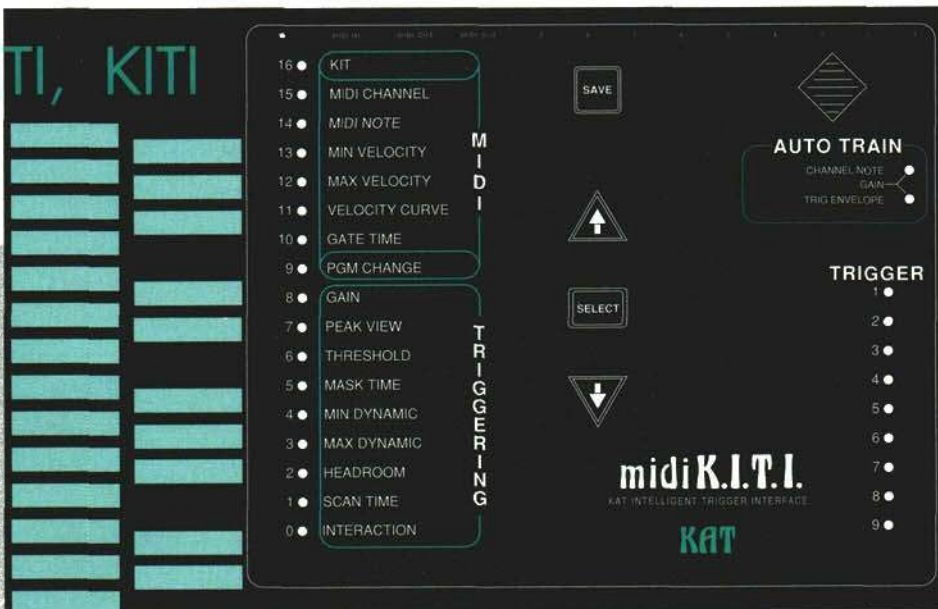
There are countless applications of ghost strokes in contemporary drumming, be it rock, fusion, Latin, or jazz. The key is to be musical and utilize them at the right time and in the right place.



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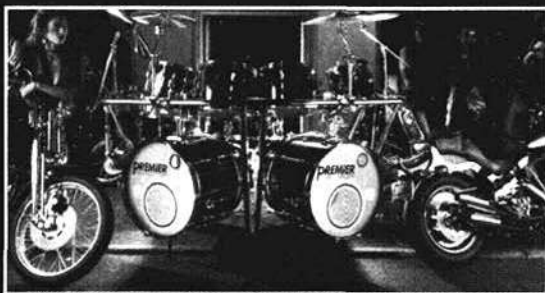
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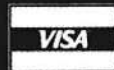
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by Joe Morello

Transcribed by Keith Necessary

Rhythmic Rudimental Progressions:

Part 2: Seven-Stroke Rolls



The purpose of the following exercises, as I discussed in Part 1 of this series, is to be able to play odd roll groupings continuously, using 8th notes, then 8th-note triplets, then 16th notes, then 16th-note triplets, then 32nd notes. The difficult part of this type of exercise is that the accented rolls may or may not line up with the downbeat of the rhythmic figure. Working on these exercises will help develop your ability to hear and play odd groupings over a quarter-note pulse.

The secret to making these combinations work is playing the seven-stroke roll rhythms in seven-bar phrases. Practice the following exercises with a metronome, starting somewhere between 60 and 72 beats per minute. Remember to tap your foot when using a practice pad, or use the bass drum or hi-hat if you are at the drumset. Again, be patient, and play relaxed. Also, when you get to the 32nd notes, you will notice that only the first bar is

written out. Continue playing the seven-stroke progression for a total of seven bars of 32nd notes.

Here are a few suggestions for other ways of playing these exercises: 1. Play all the exercises with brushes. Playing doubles with brushes is great for developing the muscles and reflexes for your wrists and fingers, and will improve your control with sticks.

2. Play these exercises on the drumset. Play unaccented notes on the snare drum, accented notes on the toms or on a cymbal/bass drum combination, and four on the hi-hat with your left foot.

3. Play the exercises *without* accents.

4. Then try playing the exercises backwards, starting at the end and working back to the beginning.

If you have any questions regarding this column, you may contact Joe through Modern Drummer.

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Understanding Sound

Last month we discussed the overall operation of a basic PA system, suitable for use in clubs or casuals. This month we'll focus specifically on the mixing board and some of its functions.

First of all, what do we mean when we say "mixing board"? Most of us have seen PA setups in use, or maybe pictures of recording studios, and there's always that one piece of equipment with rows and rows of intriguing buttons, knobs, and slides. This is the "mixer," where the sound technician or recording engineer can mix together signals from different microphones or instruments. Although boards are available with different options (for example, some also contain power amplifiers), we'll focus on a board that's strictly a mixer.

Figure 1 shows a typical four-channel mixing board. It's called "four-channel" because it can mix up to four signals at once. Larger mixing boards are available, but we'll use this size for convenience. Note that the channels are (usually) numbered; oftentimes extra labels are put on each channel indicating which voice or instrument is using that channel. Note also

that the controls for each channel extend vertically above it. This is the setup for most mixing boards, and it means that each control is duplicated horizontally across the board, four times. So, as we said last month, learning how to work the board is thus much simpler than it looks: Since they all work the same, once you learn how to work one channel, you've learned them all.

Mixing boards can be very complicated, or very simple. Generally, the more money you spend, the more features (and consequently the more complicated) you get. But some features are found on almost all boards, and those are the ones we'll discuss here. Figure 2 shows one channel of a typical mixing board; we'll start at the top and work our way down.

A lot of boards are set up to accept both "high impedance" and "low impedance" inputs. In simple terms, this means that they have sockets in which to plug in either 1/4" plugs from guitars, amps, or high-impedance mic's, or XLR plugs from low-impedance mic's. These sockets are in the back of the board. Our hypothetical mixer

has a button on the very top of each channel, to choose which socket the board will "listen" to for that channel.

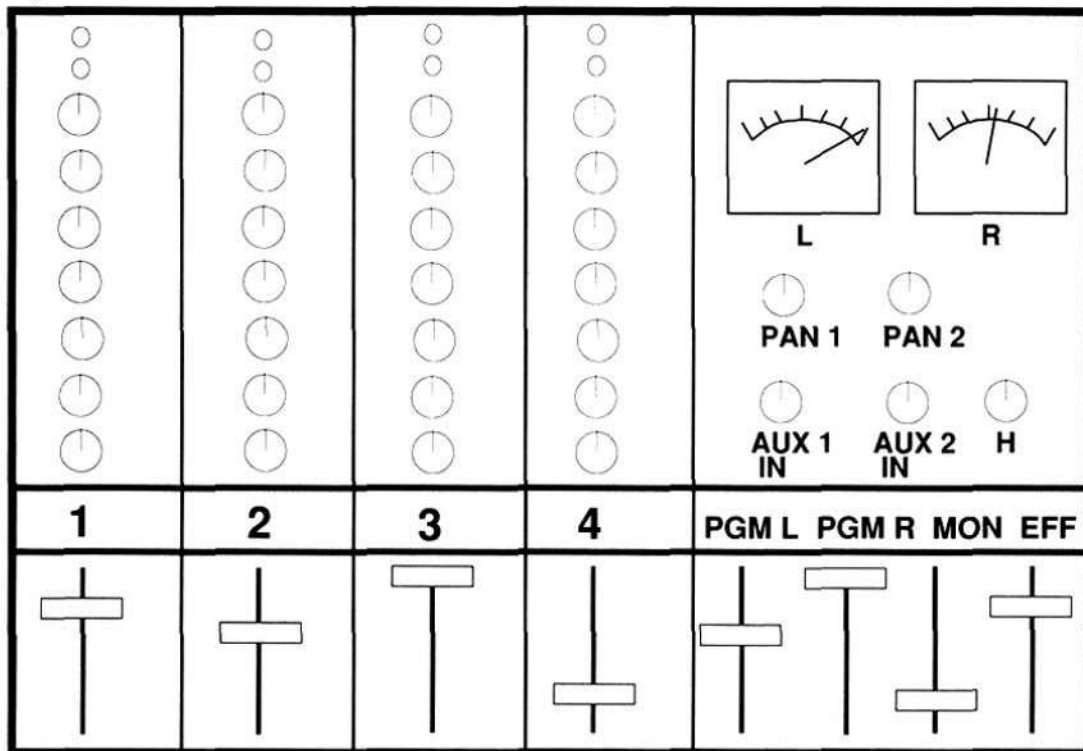
Right below the inputs button is a switch with several possible positions. This is sometimes labeled "INPUT LEVEL," or, as in our case, it's labeled "INPUT ATTN" (which stands for "input attenuation"). Since some microphones produce more power than others, it's necessary to be able to choose different sensitivities for the board. On many boards, this control will be a dial, rather than a switch, allowing for a wider adjustment range.

Next on our hypothetical mixer is the EQ section. In case you're wondering, EQ stands for "equalization"; these are the controls that the sound tech can use to fine-tune the signal from the microphone. For example, if your bass drum doesn't have enough "boom" to it, the sound tech can tweak your bass mic' signal at the mixer and boost that part of your sound. On the other hand, he or she can emphasize the "slap" of the beater against the head, if that's what's needed. These knobs operate very similarly to the bass and treble controls

on your home stereo; the only difference is that the mixer may have more knobs (for example, HI, HI MID, LO MID, and LO). Fine-tuning these knobs usually takes some time. That's why most bands—once they have the knobs set—will assign the same channel to the same vocalist or instrument night after night. That way it only takes a little tweak (to compensate for the singer's head cold, say, or maybe an old drumhead) instead of a total readjustment each time they set up.

Next, we have the "EFF" ("effects") knob. This controls the amount of mic' signal that's sent to the signal processor (more on this next month) that produces the echo/reverb/chorus/whatever. The channel volume control (at the bottom of Figure 2) also affects how much signal is sent to the effects

Figure 1



Systems: Part 2

device: If you boost the channel volume, more signal gets sent to the effects, too. Guitar leads and special drum fills are situations where you'd want to use this; since you want these parts to stand out, you want them to be not just louder, but different. The stronger the signal to the signal processor, the longer-lasting the echo/reverb/etc.

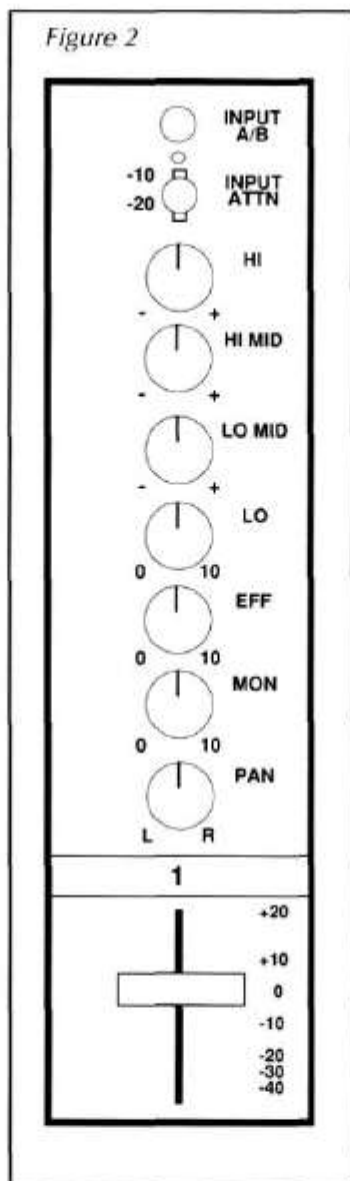
The next control is similar to the effects control, in that it also controls how much mic' signal is sent somewhere else. This time, however, it's sent to the monitor, or "MON." (We discussed monitor systems last month.) At first, this seems puzzling: Don't you want the monitor system to sound exactly the same as your main mix? Usually, but not always. For example, we're all familiar with the fact that acoustic drumkits sound different depending on where you are. If you're playing them, they're not as loud to you as they are to the person standing a few feet in front of them. So, there you are, sitting next to the guitar amps, and you can barely hear yourself play. This naturally makes you want to play louder. But you may already be loud enough, since the audience can hear your drums better than you can—especially if the drums are miked. Thus, you need your drums louder in the monitors, so you can hear yourself, but not so loud in the main speaker stacks. The "MON" control gives you the option of boosting things in the monitor mix that you don't want to stand out in the main mix. (Unlike the "EFF" control, the "MON" control is unaffected by changes in the channel's volume slider.)

The last knob on the channel is labeled "PAN." Most mixing boards are stereo, which means that they run two output channels at once (much like your home stereo). This control allows you to choose which output channel (usually labeled "left" or "right") to send the music into.

At the very bottom of the channel, there's a large "slider" (also called a "fader") that can be pushed up or down. This is just a different kind of knob that's easier to control because it's bigger. This controls the volume of the entire channel.

Well, that's it for the individual channel controls. If you look at *Figure 1* again, you'll see that these controls appear four times across the board. So if you understand what we've gone over so far, you now know how to work almost the entire mixing board. The only part we haven't seen yet is the actual mixer, and a few minor extras....

Each of the four channels takes an input signal, fine-tunes it a bit, and then sends it to the far right section of the board. Here you'll see four large sliders, five knobs, and a few meters. This time we'll start at the bottom.



The first slider is labeled "PGM L," and the second says "PGM R." These stand for "program left" and "program right." If you think back to the individual channels, you'll remember that each of them had a knob that said "PAN," which allowed you to send that channel's signal to the left or right

channel, or create a mixture of both. Well, here's where they all come together. Everything you sent to the left channel is mixed (according to its individual channel volume) into "PGM L"; similarly, everything sent to the right is in "PGM R." These sliders allow you to control the master volume of the left and right channels. The board then sends both channels to the outside world (usually to a signal processor), thus making for a stereo output.

The third and fourth sliders are also master volumes. The one that says "MON" controls the overall volume of everything sent to the monitors on the individual channels. The one labeled "EFF" receives all the signals sent to the effects.

Next, we have five knobs: three on the bottom, two on top. The one on the far right is simple; it's just a volume control for headphones, if you want to use a set. (A nice extra, but not really essential.) That leaves us with four knobs: two that say "AUX IN," and two that say "PAN." The "AUX IN" knobs are volume controls for two "extra" inputs in the back of the board. These allow you to accept additional signals without using up a regular channel on the board. The "PAN" knobs—just like the ones on the individual channels—allow you to decide whether these signals go left or right.

Although you could use the "AUX IN" and "PAN" controls for anything, most people use them to receive the echo/reverb/chorus/etc. The board sends its overall mixture to the effects unit, which sends the "effect-ed" mixture back to the board via these inputs. This way, the sound tech can control how much "effect-ed" signal gets mixed with the regular signal. The board then sends the complete mixture—effects and all—to the amplifier(s). The strength of the overall left and right channels is then displayed on the meters.

So there you have it. A modern mixing board is designed to do a lot of things simultaneously, but it's not that difficult to understand if you take it one step at a time. Each channel accepts a signal from a mic' or instrument and fine-tunes it a little. The master controls then mix all of the channels together, along with some effects, and the resulting mixture is sent on its way to the amplifiers.

Well, that's it for the mixing board. Next month, we'll look at the effects unit.



Cartoons: Playing Music By The Pound!

When recording for cartoons, we describe the sessions as "music by the pound." We literally play a stack of music that is so heavy, we refer to it in terms of how much it weighs—how many pounds we have to play during a three-hour session!

Cartoon music can be some of the most difficult music to play in the studios, especially for the percussionist. First of all, you don't have that much time, as there is usually a lot of music to play. Plus, you need to get the placement of the instruments under microphones where you can get to everything. Usually extra trap tables and racks for hanging instruments on are essential. The music itself is usually quite fast, and since you often have to catch the action of the animated characters on the screen, there are many time signature changes. Sometimes the rests are just as difficult as the music because they go by so fast. Usually there's a click track going on in your headset, while you're counting, watching the music, and trying to keep an eye on the conductor at the same time. If this sounds challenging, you're right!

Since they are usually in the rear of the recording studio, percussionists are often surrounded by baffles and barriers for separation. Because of all the separation that most engineers seem to require for their purposes, there is often a time lag between

sections, and hearing the orchestra in your headset has become as important as hearing the tempo. This situation is an engineer's dream, as he has the luxury of all this separation for his mixing of the tracks. However, it can be a musician's nightmare, since you can only sound as good as what you can hear in your headset. Because of this, we request that the recording engineer feed not only the click track to our headphones, but also the rest of the orchestra. This way we can be sure that we are playing together. (Shelly Manne used to say, "With all this separation, you can only hear the music from the people you are playing with. Whatever happened to *feeling* the music?") With the music going by as fast as it does, you don't have time to think of what the acoustic problems are. You are there to play and perform.

Specifics

"Tummy Trouble" was a 10- or 15-minute cartoon short that was recently put in the theaters preceding the feature movie *Honey, I Shrunk The Kids*. We recorded the music to "Trouble," written by James Horner, at Paramount Pictures Studio.

There were only two percussionists on this session. Note the listing of all the instruments in the upper left-hand corner of the first page, which helped us know what

was coming in the music. In the first part, a set of drums with "kicks" on the bass drum was also needed at bar 22, with the "kicks" also at the end of bar 25 and the beginning of 26. In addition, a second hi-hat was needed for the second percussionist from bars 178 through 182. Also in bar 182, not one cowbell (as mentioned in the equipment listing) but four to six pitches of cowbells were needed. (A copyist is often helpful to the percussionist by listing all the instruments needed, but, more often than not, you still find such discrepancies.) Rimshots played on a snare drum were needed in the first percussionist's part at bar 85. There was also a request for the "pregnant cow" at bar 45, which is a horn I have that sounds like a cow mooing and moaning as if ready to give birth! In bar 39, the second percussionist played a flexatone, so that both my hands would be free to play the jaw harp at the beginning of the bar.

You may not have all of the instruments required to perform this piece at your disposal, but set up as many as you can. Set your metronome to 120 b.p.m., and try to play as much of the piece as you can. There are 52 time signature changes, so at 120 on the metronome, start by just trying to count the bars.

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X-LO, (GUN SHOTS), TRIANGLE, HI-HAT
PORTHET, BELLS

2. TAMP, CHIMES, GUP CYN, COBLES
THORN, PEGGOT, THORN, SHOTS, WINDY
TUBA, BASS, SHOTS, GUN, PORTHET

TUMMY TROUBLE

1 M 1

3

CLICK ON!

JAN HARP

FLUXATONE

WASHBOARD + TRIMBLES

38

39

40

Poco ACCEL...

41

42

43

REG. COV A TEMPO

44

TIMP

45 To congas

WASHBOARD + TRIMBLES

46

Poco RALL

47

48

49 MOLTO

ACCEL...

50

A TEMPO

To congas

CONGAS

51

52

53

54

SUSP. CYM

55

ACCEL Poco A Poco

56

Poco ACCEL...

57

TIMP

58 (To Pans)

FASTER

PUCE WHISTLE

HI HAT

59

60

(TO FREIGHT TRAIN SOUNDS)

61

62

63

64

65

SLAP STICK

66

67

68 ACCEL...

69

70

SUSP. CYM

5

SLOWER

X.YLO

72

73

Poco ACCEL...

74

75

76

MOLTO RALL (SUSP. CYM)

77

GRAN CASSA

78

79

80

FASTER

(G.C.)

81

82

SUSP. CYM

Poco RALL...

83

A TEMPO

(GLASH)

84

(Poco ACCEL)

85

86-87

RIM SHOTS

SUSP. CYM

88

89

90

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Poco RIT...

91

92

PERC

SLOWER

SUSP. CYM

93-94

95

96

97-98 (Poco ACCEL)

FASTER

HI HAT

99

100

101-102

SUSP. CYM

103

To SUSP. CYM

104-106

107

TO TIMP

108

109

SUSP. CYM

(SLASH)

110

111

112-114

(SLASH)

115

Poco ACCEL...

116-118

Perc.

Handwritten musical notation for percussion, measures 119-162. The notation includes various rhythmic patterns and dynamic markings. Key annotations include: 'GLASS' (measure 119), 'RATTLES' (measure 120), 'Poco ROLL' (measure 125), 'Rim' (measure 128), 'GSP C1M' (measure 129), 'Poco ROLL' (measure 130), 'TUBA' (measure 147-150), 'Poco Accel...' (measure 151-154), 'Poco ROLL' (measure 155-160), and 'Poco ROLL' (measure 161-162).

Handwritten musical notation for percussion, measures 163-185. The notation includes various rhythmic patterns and dynamic markings. Key annotations include: 'CLE' (measure 163), 'HANESE CONG' (measure 164), 'Poco Accel...' (measure 172), 'FASTER' (measure 174), 'CLAP STICK' (measure 175), 'GRAN CASIA' (measure 176), 'WASHBOARD + TRUMBLES' (measure 178), 'HI-HAT' (measure 179), 'Poco ROLL' (measure 183), 'COINBELL ROLL' (measure 184), and 'Timp' (measure 185).

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- 2) Your entry must be postmarked by August 1, 1990.
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"When you play very busy, you can do a lot of 'magician' stuff. It doesn't have to feel that good."

fanfare, and the initial pressing was like 16,000 records. That's not what you call a major release of an album.

"Fortunately, we had some luck on our side. We got some play on MTV, and that helped the record sell enough that radio started to play it a little bit. And when the label saw that happening, they decided to kick in. We also made the right move by signing with ITG and Nick Caris, the agent there, who got us on tour as the opening act for the Scorpions. From there, all the rock magazines started picking up on the band. Then, little by little, this thing turned from a snowball into an avalanche.

"But getting back to that call from Billy Sheehan, there were no guarantees that any of that was going to happen for Winger. As I said, it looked as if Billy had better odds. But I just went with my gut feeling, which was that Winger really had a shot. By this time I was becoming really good friends with everyone in the band, and I had a good feeling about them. They were all very talented musicians and nice people, and I saw no problems in terms of ego trips.

"I kind of put my whole life on hold to check this out," Rod stresses. "I knew that it was going to take six months to a year of my life, and I would have to leave New York City, where I was starting to get my name around. I gave that up because I wanted to be in a band, but I had no idea what to expect. The reality of the music business is that most bands do not get record deals, and of the few lucky bands that do get deals, most of the records are never seen or heard. So the odds of having any success with an album are extremely small—especially when you are signed with a very small record deal and there's not a big push behind it. So it was a big gamble on my part, but I'm glad I did it, because it has paid off."

But one sore point remains: Over the past couple of years, Rod has had to put up with people accusing him of "selling out" by joining a successful rock band. "It's like they think Rod the fusion guy said, 'I'm sick and tired of doing it the hard way. I'm going to do it the easy way. I'll go to New York and find me a rock band, I'll join them, we'll get a record deal and make a record, it will come out and sell a million-plus, we'll get on some major tours, get in all the magazines, be on MTV, and get radio play, the record will generate four singles and four videos, we'll get gold and platinum records, the compilation video will go gold....'" Rod trails off, laughing and shaking his head. "Yes, all of that did happen for us, but you can't plan it in

advance. When we started out, we were just a bunch of starving musicians, hoping for the best. I mean, I've heard that there are 20,000 unsigned rock bands in L.A. alone, so when you become one of those numbers, the odds against you are incredible.

"So all I can say is God bless anyone who can get a record deal at any level. Even if it's the most teenybopperish-sounding thing, it's so difficult to get to that point that when I hear, 'Oh, he sold out,' all I can say is that it comes from a lack of truly understanding what the music business is all about."

One aspect of the music business that Rod has dealt with in the past year is equipment endorsements. Specifically, he changed cymbal companies, going to Sabian when he felt that his previous company wasn't giving him the support he needed—and deserved. It was the second time in his career that he was forced to make a major move. A few years ago, he had to seek a new drum company when the Rogers drum company ceased to exist. In the course of selecting a new brand of drums to endorse, Rod had to decide just what an endorsement could mean to a career.

"The first time I realized that there was a possibility of becoming an endorsee," Rod recalls, "the only thing that was on my mind was FREE GEAR! Gimme, gimme, gimme. How much free gear can I get? How many drumsets can I fit in my room? But as time marches on, if you're fortunate enough to have a career that develops in a positive way, I think your perspective changes. Mine certainly has. The things I look for now are, one, that the quality of the products be top-notch. No one has ever come to me and said, 'We'll pay you a million dollars to play our warped, walnut drumsticks. You'll be totally uncomfortable, but you'll make a lot of money.' I hope that I wouldn't do that; I know I haven't done that up to this point. I will only play products that are of the highest quality.

"The second thing is having someone at the company that you can have a good relationship with, who always has an open ear to what your needs are. Part of that, to me, includes a company who's willing to hear from the endorsee concerning ways that they could improve certain products, or maybe come up with new ones.

"The third thing that's important to me is the company having some kind of commitment to education. Obviously the bottom line of a business is to sell

equipment, but by commitment to education I mean that they feel it's important to send certain artists out around the country or the world to do clinics. I've come to really enjoy doing them, and I think they're pretty worthwhile for aspiring drummers, because they get to meet a recording musician and ask questions that they might not otherwise get the opportunity to ask.

"Finally, the promotional side of things is of great concern to me. In exchange for my name being used to sell products, I want to know that I'm going to see my face in various methods of promotion, like magazine ads and posters and things of that nature. To some people, that might just sound like ego, but I don't know that it's ego at all. I think it's just the reality of staying alive in the public's eye. All you really have is your audience, and I think there's some truth to the statement 'out of sight, out of mind.' After a while, if nobody's heard from you in some way, shape, or form, they can forget about you because there are so many other things to take up their attention—so many other players. So you have to keep your image and likeness alive in everyone's mind so they know you're still happening.

"Everything is really important in keeping yourself alive as an entertainer, and having your records and videos sell, and having people come see you in clinics and concerts. And one of the ways you do that is through advertising. So that's really important. And if a company feels that they're going to sell equipment as a result of your affiliation with them, that's one of the ways they show their appreciation for you."

Back when Rod was shopping for a new drum company, he ended up with offers from several of them. They all made quality drums, and in terms of equipment alone, he admits that they were comparable and he could have been comfortable playing just about any of them. So his choice was based largely around other considerations. His decision to go with Premier surprised a lot of people, because next to some of the other companies Rod considered, Premier's image was much smaller.

"I don't know that they even had an image six years ago when I signed with them," Rod reflects. "But it goes back to what I said earlier about my decision to stay with Winger: I had a gut feeling. It was based on a couple of things. One was that I already had a business relationship with Tom Meyers, who I had met when I was with Paiste and he was working for a major Paiste distributor. Then he became the American representative for Premier, and I knew that if I went with Premier, I already had a personal relationship with the main person in the United States. I figured I would get a fair amount of personal attention.

"The other thing was that I thought it would be to my advantage to go with a

company that, while it was certainly not number one, number two, or number three, had a 'we try harder' attitude. I came aboard as one of their more prominent endorsees. Sometimes, if you go with one of the larger companies, you don't know where you will end up in the roster of people who play their gear. But I knew that I would get a good commitment from Premier, and that's why I eventually decided to go with them. Also, a couple of the companies didn't really have much of a clinician program, and doing clinics has always been important to me. Again, Premier had a commitment to education.

"I've been with them for six years now," Rod continues, "and things are really starting to turn around. They made a smashing hit at the NAMM show this past January; their booth was the happening booth. I played there live with Reb Beach from Winger and Jerry Peek from the Steve Morse Band, and it was really the hangout booth. All the gear was mounted on the Voelker racks, and it had a modern, contemporary look. It was a really nice feeling to see that people are finally coming to realize that Premier is, in fact, a drum company with quality products."

Over the years, Rod's setup has remained pretty consistent, and he is regarded as one of the leading double bass drum players in the business. When he started out, double bass playing always required two bass drums, and that's what he has always had. But in this age of the double pedal, has he ever been tempted to trim down his setup? "I've tried a double-pedal setup on occasion," Rod replies, "and it's actually very good. It's just that I've gotten used to the feel of two bass drums. There is a definite difference in coming down with your second foot and not feeling the beater hit right behind it. As a matter of convenience for someone who has to lug around drums or do quick setups, it is a fantastic invention. But when you have other people whose job it is to make sure your gear is set up, I'm more comfortable with the second bass drum."

Rod's other major change of equipment company occurred midway through the '89 Winger tour, when he went with Sabian cymbals. Again, the equipment itself was not the primary reason for the change. "I don't want to say anything against Paiste," Rod stresses, "because I was with them for years and I think they make great cymbals. The Sabians have a different sound than the Paistes, but I equally love the way they sound, and they've worked out really well. I used them for the last several months of the Winger tour, and I got really great reports from our sound man, my drum tech, the other guys in the band, and the people who came to our shows whose opinion I respect."

"But endorsements are a two-way street," Rod explains, "and both sides need to get something out of their involvement. Sabian showed a commitment to the things

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that were important to me, and they have really come through. They said that they would promote me, and I can't open a magazine without seeing a full-page color ad of myself. I also stressed the importance of my getting out and doing clinics, and I don't have enough time to do all of the clinics they are ready to set up. Hopefully, in return for those things, I will be of equal importance to the company."

Ians of Morgenstein's work with the Dregs and Steve Morse have not had to suffer withdrawal symptoms during Rod's tenure with Winger. In the months between the recording of Winger's first album and that

album's release, the Dregs reunited to make a two-song CD for the Ensoniq company, and they followed that up with a two-month reunion tour. Then, around June of '89, a new Steve Morse album appeared, called *High Tension Wires*, which featured Rod's drumming. Recording that album was a very different process for Rod than previous Morse albums.

"First of all," Rod explains, "I did the drum tracks back in June of '87. That's how long a process it was, because first Steve was recording with Kansas, then he was on the road with Kansas, and whenever he'd get a few days to come home, he'd work on his album. Normally, the drums go down

first, but when I went down there to do the drum parts, the guitars and a lot of the keyboards had already been recorded.

"I really have a biased view of the album, because I think Steve is phenomenal. To me, he is the greatest all-around living musician in this genre of pop/rock/fusion, or whatever you want to call it. It was really nice to get the call from him to play on it, and it was the first time I got to hear any of his music by listening to a completed composition, rather than being at a rehearsal and having him come in with an idea or a few measures of something, and then building the composition together a few notes at a time. When I got there, I was handed a cassette of these full-blown songs, and I got to experience what it's like for a fan of his music to hear a song for the first time."

Rod admits that he was "blown away" when he listened to the cassette. He was also completely disoriented. "To a large extent," he says, "I could not figure out the time zones and changes. In the past, he would come in and say, 'Okay, here's this lick. It goes do do dah, do do dah, do do, dididit, and the way I'm feeling it is 1 2 3, 1 2 3, 1 2, 1 2...' or whatever. See, with a lot of Steve's music, it's not as if he just plays a riff over and over in an odd time signature. He just kind of fiddles around on his guitar until something musical comes out, and whatever it is, that's what it is. He doesn't go out of his way to write something in 7/8 or 13/16. That's just how it comes out. And a lot of times he would ask, 'Rod, what is it?' He's very technically oriented to where he can figure anything out, but he doesn't choose to. He just feels it. But since I'm a drummer and totally into numbers, I always have to figure things out for my own satisfaction.

"So in this case it was, 'Here's the tape,' and I had to go off on my own and listen to it. I felt like I was totally lost. A part would go from one time signature to another to accommodate the melodic flow of things, and there was no way to figure it out the first time through. I had to listen to it again, and again, and again, and again, and finally I could start to figure out where the melody or the pattern began and where it ended and so forth."

After an experience like that, it must have been refreshing to play 4/4 with Winger. "As I said before, there's a challenge in playing simple," Rod responds. "When you play very busy, you can do a lot of 'magician' stuff. In a sense, you're pulling the wool over the listeners' ears by playing all this busy stuff, and it doesn't have to feel that good necessarily. But when you have to play Beat #1 from Lesson #1, which everybody knows, you can't just go 'boom chick boom chick,'" Rod sings in a lazy, lackadaisical manner, "and think it's great. You have to put a lot of other internal things into it. I know it sounds like a cliché, but you really have to put your heart and soul into it to make it seem convincing.

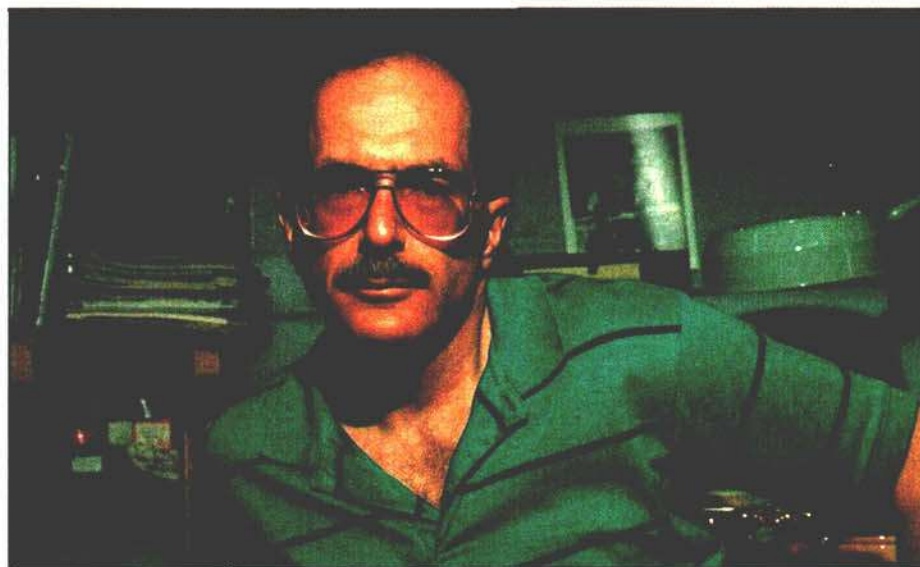


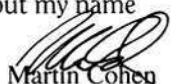
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"When I first got with the Dregs and we were doing our thing, my concern—even more than the music—was, 'I've got to play as many notes and fancy things as I can, because I want to impress every drummer who's listening.' Okay, maybe that's a natural way to feel early on in your career when you're very insecure about yourself. You are not really sure if people are going to accept you, so you're overly concerned with impressing people. But then, over time, you begin to realize that the job of being a musician in a band is really to play for the music. If you are in a five-piece band, what you do should be one-fifth of the total sound. Play for the song and the kind of music you are doing. And if the song requires the kind of drumming that is

not going to blow away every drummer who's listening to it, then so be it. Maybe that's why you have guys like Jim Keltner and Jeff Porcaro and Larrie Londin who work all the time. They're not concerned with being the fastest and the fanciest and the weirdest. They understand what has to be done. It's part of growing up, I think."

Rod has learned something else over the years that could also fall under the category of "growing up." Back when he was with the Dregs, he wasn't too concerned with the future. Somehow he thought the band would always be there. But after his experiences with that band, as well as with Steve Morse, he is certainly in a position to know that no band lasts forever. And yet, is

there anything he can actually do at this point to prepare for the day when Winger is no more?

"What I've learned," he answers, "is that in addition to being a team player, you also have to look out for number one. That's not a bad thing, and I don't mean it in any kind of devious way. I'm just saying that you have to befriend as many people in the business as possible, so that when the day does come that your present situation ends, you have lots of people that you can call. So now that I'm in a band that is signed with a major record label, I've made it a point to get to know a lot of those people, which is something I never did when I was in the Dregs. In those days, all we were concerned about was the band; who cared about making friends with people in radio, at booking agencies, in management companies, or even in different bands? But now I make it a point of doing that so that if Winger does end—which I hope it won't for a long time—I can get on the phone and say, 'I just wanted to let you know I'm available.' I'm really hoping that I'll be a 'road warrior' type guy for years to come, and the dream is for Winger to become successful enough to pick and choose where we play, and not be a slave to the road. Some bands have the luxury of doing a record, touring for a year, and then taking a year off. That's a way to really beat the system so that you don't have to be constantly on the road to pay the bills. That's the goal with this whole thing. And then when we have time off we can pursue other projects."


You can bet that any time Rod has a couple of weeks off, he'll run out and do a few clinics. "Clinics are important to me for a number of reasons," Rod says. "As I mentioned before, it's another way to promote yourself. But it's also a way that you can feel that you're helping other drummers by passing on some of the things that you've learned over the years."

"Clinics are frightening to do when you're new at them," Rod admits. "Doing your first couple of clinics is like your moment of truth; it's you versus the world. It's not like when you're with your band, you are comfortably hidden behind your drumset, there are lights and a P.A., and it's a party kind of atmosphere. A drum clinic is usually held in a small room, there's no special lighting and most of the time there's no R.A., and it's filled with your peers who are looking at you like, 'You're supposed to be really good, so go ahead, blow me away.'"


"But you can really learn things from the people who attend," Rod adds. "There is always a question or two that is brand new from clinic to clinic, so it forces you to have an answer for it, and it becomes educational both ways. Also, quite often someone asks you to demonstrate something, and you have to slow it down; that's the only fair way to show it. It's usually much harder to play something at a

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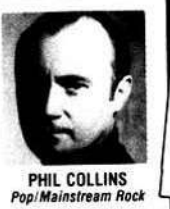
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#5 Up & Coming Drummer

snail's pace than it is to play it really fast, so you learn a lot by doing that, too."

A personal project that Rod and Michele Morgenstein have been pursuing for several years now is their own company, Bamo. They started off with three instructional audio cassettes by Rod, then added a two-cassette instructional package by Rod's long-time friend Danny Gottlieb. A couple of years ago they produced a video by Rod. "Now we're getting ready to do a video with Reb, Winger's guitarist," Rod says. "That's really exciting for us because we don't have anything out other than drum products."

Musicians are often in situations in which they can have very little control over their own music—or even their lives. Many

times, important decisions are made by managers, record companies, producers. So it must be a nice feeling for Rod to have something that is totally his. "Right," he agrees. "Even though the company is small, it's nice because we retain control of our own products, and we have an accurate accounting of what has been sold. And it's really exciting to start with nothing but a little idea, and before you know it you have a fully packaged hour-long product that you are totally responsible for. It's a great feeling of accomplishment to know that you funded the whole thing, found the right photographs, lettering, and copy, got the duplication place and selected both the video and recording people who were going to be involved, and handled the

editing and preproduction. And then you fill the orders. So it really covers the whole spectrum of being a business person."

But once the video with Reb Beach is finished, it will be a while before Bamo adds any new products. "As soon as Reb's video is done, we go into rehearsals with Winger," Rod confirms. "We'll probably hit the road during the summer, and if all goes well with the album, we could stay on the road until Christmas of '91."

While touring with Winger in June of '89, Rod woke up one morning with a ringing in his ears. "I didn't think it was a big deal," he says, "because for many years I would occasionally wake up after playing and have a ringing in my ears, but by the middle of the day it would be gone. So I didn't think it was anything. But the ring just kept going and going, and it's still there all these months later.

"After I realized it wasn't going away," Rod continues, "I had my ears checked. After extensive testing, the doctor said, 'You seem to have some ear damage as the result of loud music.'" Rod gives a sarcastic laugh. "I already knew that. So now when I practice I wear these big, clunky headphones that people who go to rifle ranges or work around jets at airports use. I also wear them when I do clinics, and when I play live I use those foam insert plugs. So I'm never, ever without protection.

"The scary part about hearing," Rod adds, "is that when you lose it, it doesn't come back; it's irreparable. Of course, people never think they are going to get sick or anything. You always think it's going to happen to the next guy. It took getting a ringing in my ears to make me realize that I better start protecting them. So I would suggest to everyone who plays loud music to protect your ears—especially when you're practicing. It might be uncomfortable at first, because it's definitely a different sensation. You feel somewhat removed. But the more you do it, the more that becomes the norm. I actually love the way my drums sound when I have those headphones on. It takes out all the extraneous overtones and rings and gives me a crisp, Steve Gadd kind of sound, which is nice. The foam insert plugs don't do quite the same job, because the headphones cover your entire ear, but the foam plugs do cut out a lot of the damaging sound."

All things considered, Rod is taking the situation in stride. "They call what I have tinnitus, which may go away or may stay with me forever. But I haven't lost any hearing; I can still hear better than most people, it's just that I hear everything with this ring going on. It's definitely there, but I've gotten used to it. In fact, I think it has actually gotten a little quieter as time has gone on. So I will always protect my ears from now on, and hopefully someday the ring will go away."

The ringing in his ears aside, Rod is about

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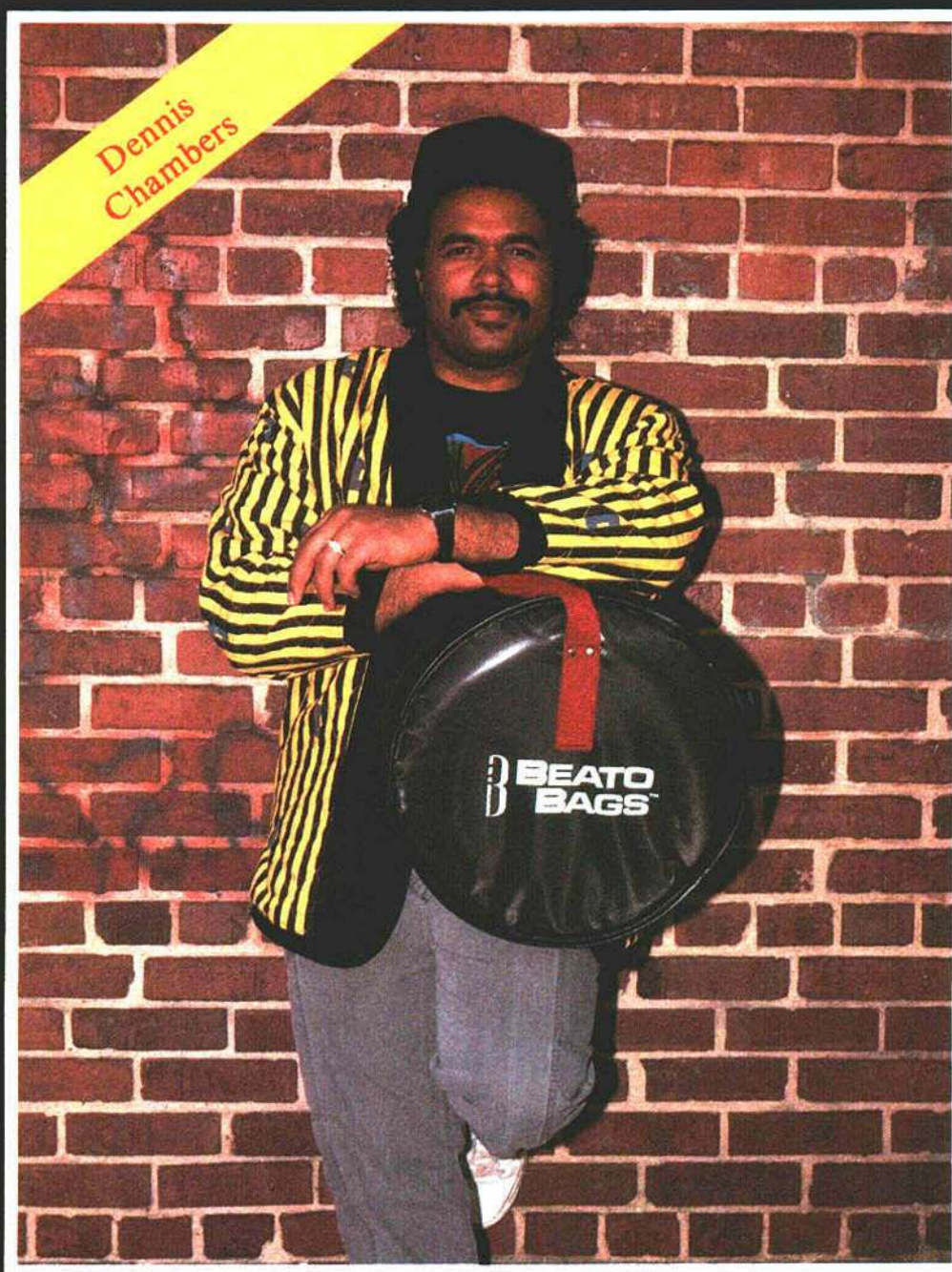


Photo by Rick Malkin

im.press'ive

1. making or tending to make an impression, having the power of affecting, or of exciting the mind or emotions.

as happy as he's ever been. He is especially enthusiastic when it comes to talking about the new Winger album. "A lot of stuff on the record was just 'go for it,'" he says. "One of the songs where you can hear that kind of playing is 'Rainbow In The Rose,' especially the ending. There are a lot of keyboards with a lot of different-sounding horn-type lines, and I said, 'We don't want the drums to get in the way, right?' And Kip said to me, 'No, you just go crazy and we'll work around the drum part. We'll take out lines if we have to, because this is a section where you should really have fun with the drums.'

"There's a song called 'Heart Of The Young' that's going to be the band's anthem. It starts off sounding like the Pat

Metheny Croup, and Kip is playing fretless bass. What's interesting is that I'm not sure Kip even knows who Pat Metheny is, because he doesn't follow the jazz scene at all. Then there's 'Saints And Sinners,' where I use the 'two-surface' riding concept between my ride and my hi-hats that I demonstrate at my clinics. There are a couple of ballads that are pretty straightforward, and a couple of straight-ahead rockers. Since I get plenty of songs to stretch out on, it's really fun to play straight-ahead, too.

"I know that Winger is perceived as a rock band, but the individuals that make it up really come from varied backgrounds. Kip had a lot of training in classical composition and arranging, and when

we're on the road he takes scores of music by Debussy and Brahms with him. Reb went to the Berklee College of Music for a while, and he played fusion stuff with me at the NAMM show and sounded awesome. And Paul, our rhythm guitarist/keyboard player, has a background in R&B, and also plays legit piano. So it's not just four guys who said, 'Let's get some instruments and be a rock band.' There are a lot of cumulative years of hard work in a lot of different areas of music. It wasn't like I was walking into a rock band and having to part with my past. I think a lot of ears and eyes are going to be opened by our second album, in terms of it having a little bit of a progressive sound to it.

"Being in this band is like a drummer's dream," Rod smiles. "When I'm up on a stage playing in front of 10,000 people, I never lose sight of how amazing it is, and how that opportunity might not be there tomorrow. I'm never up there just going through the motions. It's always exciting."



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for an extra effect. Sometimes on a Latin thing I will throw it in so that it sounds like there's an extra drum that might be playing another part. Usually I'll throw it in as part of a groove as opposed to on fills, which most guys do.

RF: Where do you stand on the subject of electronic drums?

JH: I've been fortunate in that I really haven't had to get too much into that; I don't get called to do that. I would like to keep it as much like that as possible, although I may have to expand more as

time goes on.

RF: Your ride cymbal is at a very severe, straight-up-and-down angle. Is that for better access to the bell?

JH: Yes, I like to play the bell a lot because that's the type of sound that I'm after. It's tougher to get to the bell if your ride cymbal is only slightly angled, which is how most guys have it. Oftentimes I use the bell as if it's just another drum or cowbell, not necessarily riding it constantly, but using it in the pattern, and it's tough to get to and from it when it's further away. I end up

banging my hands on the rest of the ride because I'm trying to hit the bell. If I'm playing some jazz where I have to ride on it more, I'll decrease the angle a little bit, but for the most part, it's vertical.

RF: You do a lot on your hi-hat. Did you ever work specifically on that when you were younger?

JH: No. I just always related to the hi-hat the way the jazzers related to it, almost as though it was a whole separate instrument that you can almost sing and dance to alone. I never really sat down to work things like that out, though. I've been so lucky to have worked so many live gigs throughout the years, and I've worked most of that stuff out on the gig.

RF: But how did you know you wanted to be formally educated in playing, too?

JH: Steve Loza turned me around. Not only did he get me into jazz, but he told me that I should study music—that I shouldn't just study drums, but I should study everything. So when I started college, I was a music major. I didn't take any general education courses, because I didn't know if I actually wanted to get a degree; I just wanted to school myself. He's the one who told me to study piano, harmony, theory, and ear training, and take a vocal class. I even started to take a little saxophone, but I dropped it because I didn't have enough time for it. He's really the one who got me straight and focused. Then I ended up going to Murray Spivak, who taught everyone and his mother. Everyone's method is an offshoot of his, and for me, he's *it*. I went to him when I was about 20 for about eight months. In those years after my father died, things got tough. We had to sell our house, and I really didn't have any money. I was going to school and doing Top-40 gigs on the weekends to stay alive. I really felt pressured because I didn't have any money and I didn't have a father to go to for money. My mother was disabled, so I thought, "I've got to make money soon, so I've got to study as much and as intensely as I can in order to play."

RF: You really believed that if you went to school and learned this really well, you could make a living at music, even though your parents told you otherwise?

JH: Yes. The main thing that reaffirmed that is that things came so easy to me. It would take guys two months to do things that would take me two weeks to get, or if it took them two weeks, it would take me two days. It was real easy for me to do. I didn't have to practice as much as other guys. I did practice very intensely while I was with Murray—like a minimum of five to six hours a day. That was actually pretty easy, because as a music major I didn't have all those other literature courses. I would practice on pads in a practice room after school. With Murray you just practice on one pad. You don't get on the kit, which is the best thing anyone could ever get you into doing, because it just gets you into the art of technique. That's a different

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Ralph Humphrey

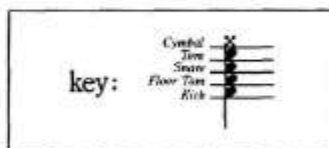
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approach than most teachers take.

RF: Why do you feel that is better?

JH: Because it stresses that everything will come if you get your hands together. You'll be able to read, you'll be able to play different styles. Oftentimes when guys have a problem with anything like reading or just trying to pull something off physically on the drums, if they do it slowly, they'll eventually learn how to do it. But to react fast from mind to limb is a tough thing to do. It's not as tough if you get your hands together, though. Murray has a whole format for that. He starts you off with singles and doubles, one stroke at a time. He doesn't introduce flams until later. You do the strokes at the slowest, most boring speed you could imagine. It's certainly the most boring thing I ever did, but it's also the best thing I ever did. I had to sit there with a metronome, just going slowly, watching my hands for hours.

Doing that and doing all the music in the classes sort of burned me out. I was going to go to North Texas State, but then I started to get some work. I hooked up with Billy Childs right before I turned 21. So at that point, I stopped practicing altogether. I stopped going to school shortly after that because the professors said, "You have to make a choice whether you want to go to school or play." Since I had already gone through quite a bit of school, I knew a lot at that point. I was playing in big bands all the

time. For the first year of college, I played in one or two big bands, but the last year before I quit school, I went to four different junior colleges in the L.A. area every week—sometimes I was going to two a day—just for the big bands. I was taking the bulk of my classes at L.A. City College, and at three other junior colleges, I was going just to be in the big band. Anyone can do that, as long as you can get in. I really wanted to get my reading together, so that's what I did for about a year. That really got my act together, because at that time I was studying with Murray, too. It was a good way to be playing all the time. And I stopped doing Top-40 bands when I started to get a little work.

Also, I was noticing that I sort of forgot that I had existed, which is another common disease—with anyone, for that matter—but with musicians especially. It's such a solitary way of life; you lock yourself in a room to practice, and you're by yourself all the time if you're not out playing with bands. It's not good, because your focus is centered on being good, which has nothing to do with your personality or what's going on in the world. You're just thinking about being good for ego strokes. Regardless of what anyone says, that's what you do it for. Sure, there's this passion to do it, but nobody wants to admit that it's mainly for the ego strokes. And because of that, we end up getting

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sidetracked as to what's going on in life around us. And then people turn to drugs and drinking because it's a very depressing profession to be in when you're not working enough. They don't know what to do with the depression, because all their time is focused on playing, as opposed to figuring out who they are and why. I stopped practicing because I started to notice it. I started to become a little more politically aware, and I started buying books that had to do with political awareness, mainly in Central America. I try to keep that separate from the music, though.

RF: Some might say that outside interests bring more to your work. Don't you think the total person feeds the musical passion?

JH: I don't think they necessarily have anything to do with each other. I think they can, and each musician has got certain passions, but I think too much of it comes from this ego thing. It's easy for me to say that the love I might have for another person feeds me to play a certain way. That's all very beautiful in thought, but I would probably still play like this no matter what. I don't have a wife or kids, but I love to play because I love to play. I don't think that the human suffering that is going on in the world is propelling me to play this good tonight. I was trained to play well, and the bottom line is that I was trained to do this with technique. Anyone can be the biggest jerk and still perform their job well. You

have to do the practicing and the music thing intensely for a while, but you can't let it get out of hand. Some people keep doing it intensely for years and years. When you study to be an attorney, you don't study forever. You go through school, and then after that you perform your duties and go home to your wife. A lot of musicians think, "I've got to get better than the next guy," and that's not passion, that's ego.

RF: Let's get back to what happened when you hooked up with Billy Childs.

JH: At that point I started putting into practice what Steve Loza had taught me in theory. We started doing a jazz club called the Comeback Inn in Venice, California, and we played there all the time. I was always hustling, trying to play with people. I was playing at someone's house once, and I met Billy Childs and he took my number. He ended up going to L.A. City College to do a concert with Diane Reeves, so I went up and re-introduced myself to him. He remembered me, and shortly thereafter started calling me to rehearse. The band he put together was with Diane Reeves, who is a very big vocalist now. Shortly after that, I stopped going to school because we started getting gigs every week, and other bands who heard me started using me.

RF: Is there anything different in your approach to playing in an instrumental setting as opposed to a vocal group? You do both.



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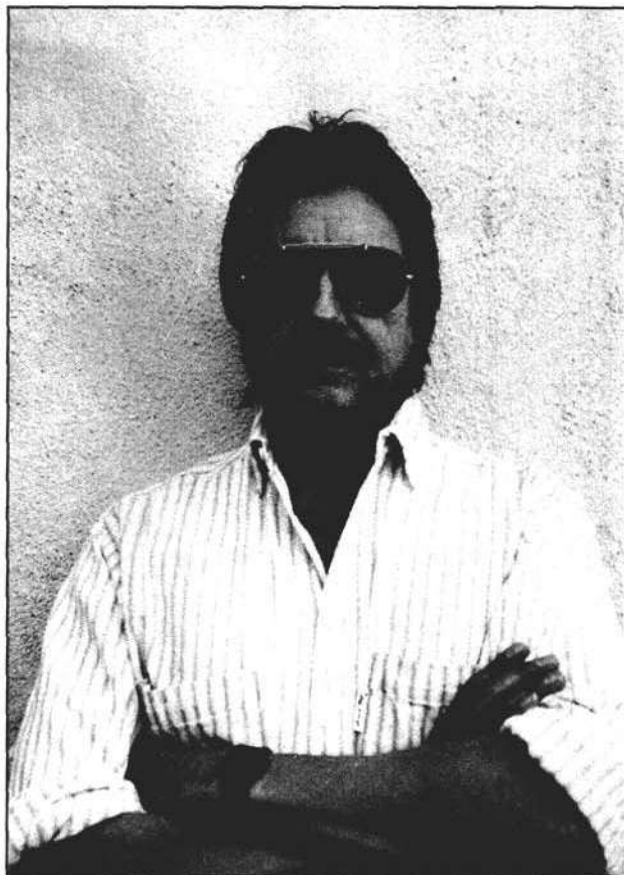
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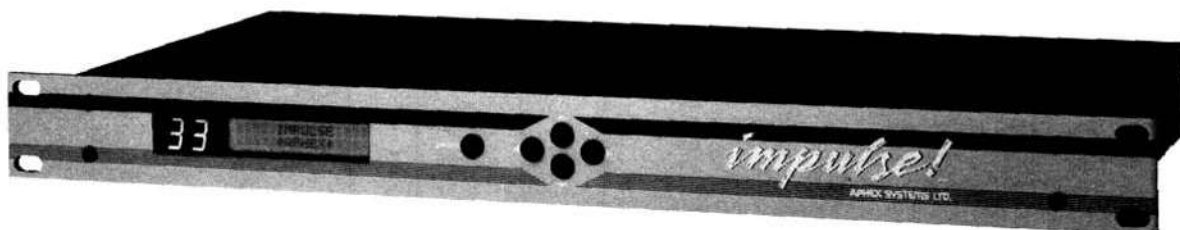
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JH: I don't do too many vocal things anymore. I used to. I've worked with Peggy Lee and...

RF: But Tania Maria, too.

JH: I consider Tania Maria an instrumentalist, though. When she sang, it was almost like she was a horn player, because she was so musical. She thought of music like one of us, as opposed to how most singers do, as a separate entity from the band. They oftentimes force the musicians to think of it differently. She was a different thing, though. It was jazz, Brazilian jazz funk. It wasn't like playing with any other singers I have worked with.

RF: You were saying you worked with Peggy Lee.

JH: For a few weeks, and I also worked with Lani Hall, Herb Alpert's wife. I did a lot of work with her. She's probably the best "singer" I've worked with, because she also didn't look at herself as separate from the musicians. It's as if she knew what she knew, but she also knew what she *didn't* know. Most singers think they know it all in terms of music and what it should sound like. That's not necessarily the case, because most of them didn't study music, so how could they possibly know it all? Lani was great because if she wanted to do something a certain way, you could tell her if it wouldn't work that way. And if she asked you why, you could explain it to her and she could accept that and not get offended. She tried to learn from us the same way we got off on the way she sang.

But Tania I look at differently. I was just 21 when I worked with her. It was my first road gig, and we started doing gigs at jazz festivals. Alex Acuna was doing it before me, but he couldn't do the road gig, so I got called. The bass player got my number because I had started doing the Latin circuit. I think I had already started doing gigs with Clare Fischer, so my name was starting to get around. There weren't really any drummers back then who were playing Latin stuff, except for Alex and myself. Walfredo Reyes, Jr. hadn't moved here yet. I was the kid, and I would get some of the work Alex couldn't do. Tania was starting to get popular in the jazz world, and I learned a lot from her. Her time was impeccable; she was very consistent in that respect, night after night. I had to be on top of it. Plus, I was very into Latin music. I had played Brazilian music, but not as much as I had played Cuban stuff. She was from Brazil, so I got hip to other Brazilian artists through her, and the whole feel became embedded in my head because I played so much with her.

Tania rarely said anything. But I do remember on the first tour, she said something like, "Listen to me, but don't mimic me or chase me all the time." I had been taught so well by Steve Loza how to listen to music that not a whole lot would get by me. So I listened to her so much that I would chase her and try to catch everything she was doing, which is not good. When you're playing jazz you have

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to use your discretion as to how you're going to comp the soloist. In this case, she was the only soloist. So when I was first playing with her, I was catching everything, and she set me straight. I stayed with her for about two or three years. I quit her because Hubert Laws had some auditions, and I ended up getting the gig. He called me to go to New York and work with him and Bob James and do Carnegie Hall.

RF: What was that like?

JH: It was great because John Patitucci was on it. We had started playing together with Billy Childs. It was a great thing, because Hubert is the most complete musician I've ever known. He can go as a solo artist with any symphonic orchestra in the world; he can play anything, and he does lots of things as a guest artist. Yet, he's the best jazz flutist in the world. I wanted to work with him because I realized I could learn a lot from him. A couple of times the gigs I did with him were with symphony orchestras. On one of his earlier albums he did Stravinsky's "The Rite Of Spring," which I was familiar with from school. He did a jazz version of it, and got called to do a condensed version of that on the TV show Fame. So he turned me onto things like that.

RF: Did you work with Freddie Hubbard?

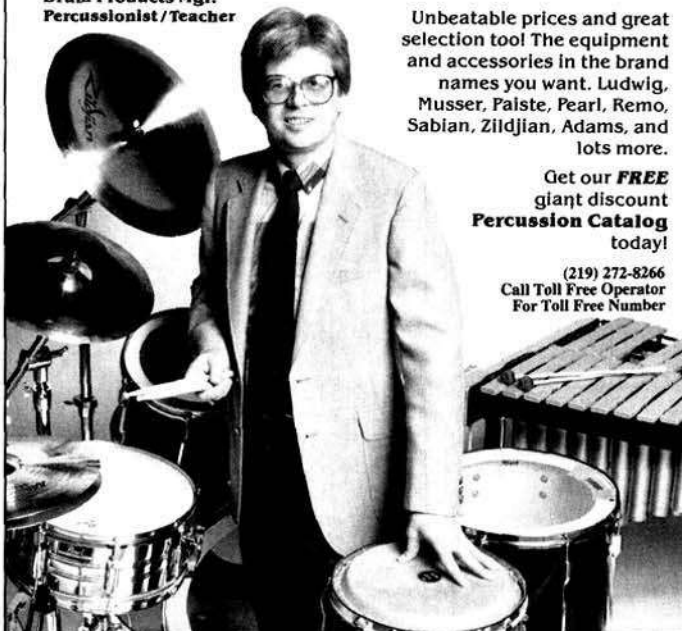
JH: Yes. I did a handful of gigs with him. That was intense because he's the best jazz trumpet player in the world. On a good night, no one can touch him. He was cool. It was just jazz, and the tempos were up there. We'd finish a really up tune that was 20 minutes long, where I'd still be wiping the sweat off, and he'd be saying, "One, two...." That was good for me because I was into jazz, and this was a real good experience in terms of what it takes to do that. After that, I ended up working with Joe Farrell, the great jazz saxophonist. I did quite a lot of gigs with him the year before he died. That was also all jazz.

RF: And you worked with Stevie Wonder.

JH: I recorded a ballad that hasn't been released yet. It was one of

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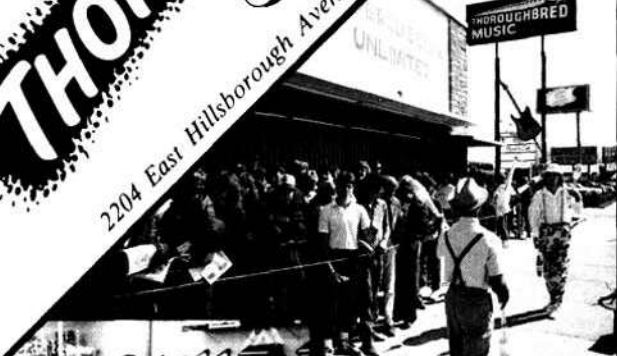

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those typical beautiful Stevie ballads. If he lets it out, I think it will be a hit.

RF: Speaking of session work, I know you recently did some demo work with Carole King, which seems to be a little bit out of the ordinary for you. Was it typical Carole King, or did it have some sort of Latin approach to it?

JH: It was typical Carole King in that you can definitely tell her voice, but they called me for it because it had a slight 6/8 feel to it, and they wanted to see if I could come up with something with a hint of something else in it, without turning it into a Latin thing. It almost felt like a shuffle type of ballad. So I threw a little hint of a Cuban thing in there without anyone knowing. It happens every other bar, and they were thrilled because it sounded different. I guess people are calling me because of that; I can slip in a hint of a Cuban or Latin thing without anyone actually knowing it. It will still sound like a funk thing or a ballad or whatever, but I can make it feel just a little different.

RF: What is the most expressive musical situation you've been in?

JH: The best times I think I ever had playing were with Tania, maybe partly because it was my first gig. But she was incredibly full of fire, and every time we hit anywhere, we would blow everyone away. We could be doing a show where people were inhibited, and she would loosen them right up. We had it arranged so the band would come out first. I figured this thing out with the bass player, John Pena, and it would be either Luis Conte or Ron Powell on percussion. We would start out in the audience playing a groove on little percussion instruments, and we would go up on stage playing this incredible groove. So before Tania even came out, the place was rocking. When Tania came out, the place would get out of hand. We never rehearsed. Sometimes we'd go over things during soundchecks, but it was basically learn on the gig. She was about feel, and the way the band hooked up was incredible. I had the best laughs and the best times back then, too. We were traveling around the world playing jazz festivals with all the unbelievable players, and it was a great introduction to the music life, which I've never really duplicated since. I'm trying to stay in town now and not be a road dog, because I'm trying to get to the point where I'm doing a lot of good records. Though I am playing live every other night, too.

RF: Are most of the instrumental records that you play on cut live?

JH: Yes, because they're in a jazz vein, so it's sort of the same as playing live. But you can get into perfecting things when you listen back. To me, that's the best way of recording. When I was doing a lot of jingles, it was a learning experience in that I learned to apply my reading to situations where I had to kick one cue out after another. But I quickly found out that I

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didn't want to do that. Playing with Tania, I got spoiled at an early age. I got some good playing credits, and I didn't have to wait for years to get good gigs. So I got spoiled and couldn't handle doing different gigs. If W dates come my way, I'll do them, but I don't hustle them. I'd like to do artistic records, and groove records too, because I was raised playing groove music, like all the dance music that's out now.

RF: On a tune like Billy Childs' "An Afterthought," how long did you work on it before recording it?

JH: We did that tune live before we recorded it. But I just did another album with Frank Cambale where we didn't do any gigs beforehand, with no rehearsing. One of the tunes I did was with Chick Corea. It's a great record. I'm on four songs on that, Vinnie [Colaiuta] is on two, Tom Brechtlein is on two, and Gregg Bissonette is on two, and there is quite a variety of music on it. In his case, which could be applicable to Childs, they'll give us a chart, and we're basically hired for our interpretation. Anybody can go in and read that chart, but not everybody can interpret it the way they want it.

On "An Afterthought," the tune was in the vein of early Herbie Hancock stuff, particularly characteristic of an album called *Thrust*, which I was totally into back then. There's a tune on there called "Actual Proof," which is the epitome of funk, with Mike Clarke on drums and Bill Summers on percussion. I was into that style of drumming, which is another thing that influenced the way I play Latin music. Songs like that are a whole concept in themselves. It's not so much the licks that you play, but the way that you play music and the way that you play with the other guys.

RF: What's the hardest situation you've ever been in?

JH: The toughest thing I've probably ever played was a tune called "Lunacy," off a Billy Childs album called *Midland*. The tune is over ten minutes long, and it's so intense. It's orchestral stuff for rhythm section, like something Zappa would do. That's probably the hardest thing to date that I've had to tackle.

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RF: And how *did* you tackle it?

JH: Just by using my ears a lot. That piece has a lot of different styles in it. To interpret it, you also have to listen to what the other musicians are doing. When I play, it's not just what I want to play; it's also what comes out as a result of what the other musicians are playing. I have to feed off the other guys, especially if I'm playing in a lot of different jazz and fusion situations. Fusion situations tend to sound the same to me, so if I play a lot of them, it's tough to figure out what to play. I'm never at a loss

for things, though, because I'm always listening to the other guys, and they give me all the ideas I need to play.

RF: When did you get so into playing polyrhythms?

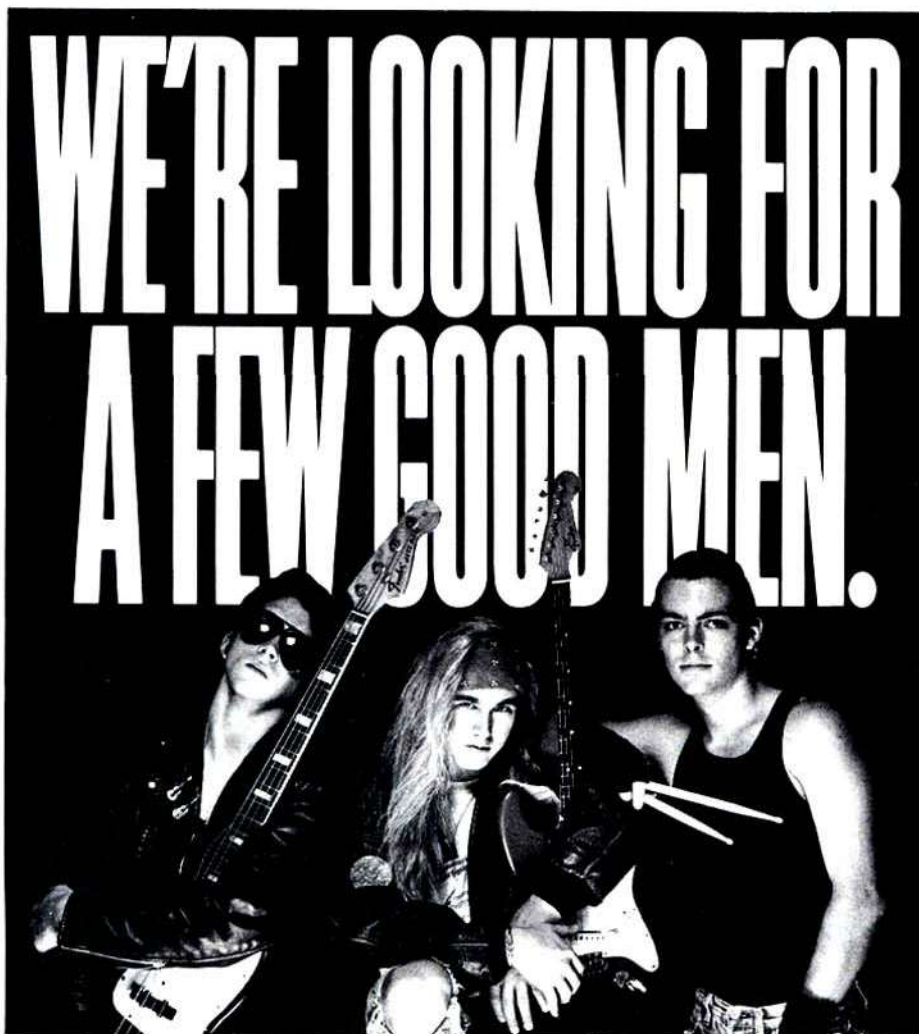
JH: I never consciously got into it, but Cuban music is very polyrhythmic, and that made it easy for me to play any type of odd meter stuff. I approach it in a more natural way, because I was fed all this polyrhythmic stuff that was in four and other things that were in six. Listening to timbale players solo over something in four will break most guys


in terms of where 1 is at.

If you get into Cuban stuff, it will open up your polyrhythmic thing without your even wanting it to. When I subbed for Ralph Humphrey at PIT, it was easy for me to do the polyrhythmic stuff out of his books, and I offered different ways of approaching it to the kids. I hadn't seen "The Black Page" from Zappa until a couple of years ago. I never really wanted to, but Ralph wanted me to sub for him, and all of a sudden I found out that it was "The Black Page" I had to sub on. I looked at it the night before and said, "My God, it's all this orchestrated shit; it's impossible to play this." It's hard enough to try to read rhythmic stuff on one line, let alone going up and down. So I got some big manuscript paper and rewrote it just in rhythmic form, to see how it would get broken down for the kids. By the time the class was done, most of the kids could play half of it or most of it—maybe not straight through—but it was totally understood as to how it was broken down. So for me, that was good in the sense that it's good to see that things like that aren't as difficult as they seem.

RF: Do you have any advice for the player coming up?

JH: I always tell musicians to try not to take it too seriously. Take it seriously up to a certain point, but it's not all there is to life. If you don't take it too seriously, maybe certain dreams that you have will come true. I think a lot of them don't come true because guys get too overwhelmed by trying to *make* them come true. It's when you don't look for it and you keep your head on straight as far as the rest of your life is concerned—then it will happen.



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Did history repeat itself?



1981

First place winners: Steve Gadd (pictured) plus Buddy Rich, Neil Peart, Airtio, Ralph MacDonald



1982

First place winners: Buddy Rich (pictured) plus Steve Gadd, Neil Peart, Airtio, Keith Moon



1983

First place winners: Neil Peart (pictured) plus Buddy Rich, Steve Gadd, Airtio



1984

First place winners: Airtio (pictured) plus Steve Gadd, Buddy Rich, Sly Dunbar, Neil Peart, Rick Allen



1985

First place winners: Louie Bellson (pictured) plus Buddy Rich, Alan Dawson, Steve Gadd, Neil Peart, Sly Dunbar, Omar Hakim, Airtio



1986

First place winners: Omar Hakim (pictured) plus Tony Williams, Sly Dunbar, Mel Gaynor, Neil Peart, Anthony Cirone



1987

First place winners: Dave Weckl (pictured) plus Billy Cobham, Steve Smith, Simon Phillips, Louie Bellson, Dave Samuels, Alex Acuna, Anthony Cirone, Gregg Bissonette, Tony Williams



1988

First place winners: Tommy Aldridge (pictured) plus Steve Smith, J.R. Robinson, Alex Acuna, Dave Weckl, Anthony Cirone, Manu Katché, Neil Peart



1989

First place winners: Vinnie Colaiuta (pictured) plus Steve Smith, Tony Williams, Dave Weckl, Neil Peart, Lars Ulrich, Alex Acuna, William Calhoun, Anthony Cirone, Dave Samuels

1990?

If history did repeat itself, then this year's *Modern Drummer* Readers Poll will record the same old result as last year's.

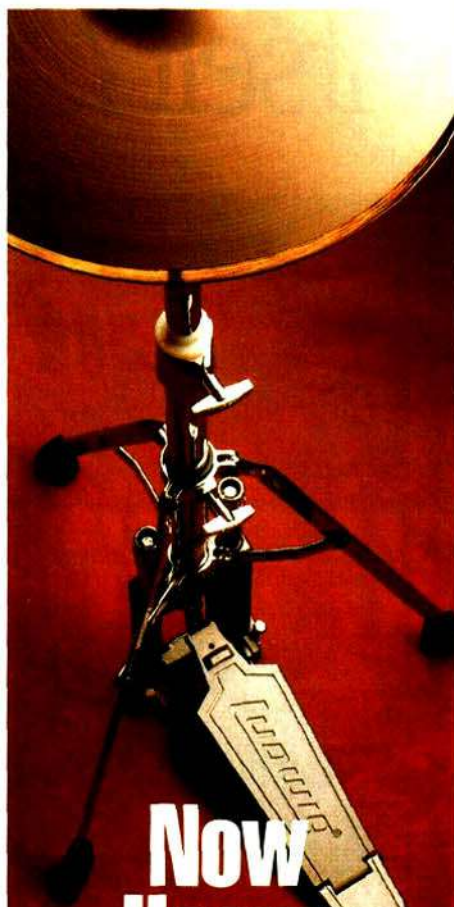
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well, and I must admit it's turned out pretty good. I always felt frustrated that I could never find a vehicle for me and Chester to solo on for my tours. We've only done them with Genesis up to this point, and that worked because we had "Los Endos," which works well as a basis for the duet. I always felt, "Hey, I'm a drummer, and this is my tour; I should be able to find a spot where I can feature some drums!" Now we've found that.

WFM: The *Sound Supplement* duet seems to go over big with the audience. Is that something you're thinking about when you put it together—how the audience will react?

PC: I'm glad that it does go over, but I think what Chester and I play for this duet is just something that sort of evolved over time. Back when Bill Bruford and I used to play it, he had a lot of percussion, and I was doing mainly a lot of cymbal and snare drum type things. When Chester and I got together, we started fooling around more on the toms, and we felt that if the duet was based on these types of things, it would be overall more powerful. I don't think we sat down and said, "Let's go tribal." It was just something that developed.

I think the duet shows how two drummers can work together, instead of fighting each other. It's not a competition; it's two drummers creating a mood and an excitement. It's not one of those Buddy Rich versus Max Roach type things. Most times when two drummers get together, it is a competition: Who can play faster? That's not what Chester and I are doing. To me, what we're doing is more of a musical thing.

Think about Japanese drummers, or Balinese drummers, or Argentinian drummers: Those drummers are working *together*. I remember one time on tour in Rio, we went out to see a show by four Argentinian drummers. They were dressed in full regalia, and they played these very syncopated rhythms all at the same time. It was such a powerful sound. It's the same sort of thing when you see African tribesmen, 20 or 30 of them, all playing together. The rhythm becomes so intense that you can't help but be moved by it. In a similar way I think that's what Chester and I are trying to do, and I think the audience likes it.

WFM: From the way they respond on the *Sound Supplement* it sounds like they do. There is a point in the duet where you and Chester do sort of trade solos, isn't there?

PC: That's right. There's a little spot where we each take about a four-bar break. I play a little something, the audience applauds, and then Chester responds to what I did—and then the audience *really* applauds. In that spot it's a bit like tennis, really, just back and forth, and then we go back to the unison stuff.

WFM: Another effective part of the duet is

your use of dynamics. You cover the whole spectrum from very loud to very soft, even playing on the rims in one section. Is playing softly with another drummer tough to do in that kind of setting?

PC: It isn't if you're working with the right guy, and Chester is such a musical player trial it makes it easy. Using dynamics is kind of like psychological warfare. For example, on the *Sound Supplement*, in the spot where we're playing on the rims, we bring it way down, trying to suck the audience in. Then we both bash out of it with that unison fill on the snare drum. It works pretty well.

Over the years I've had the chance to play with a few drummers, and it's been interesting, at least to me, how different it was working with different players. Bill Bruford is a great friend of mine and a wonderful drummer, and very influential on me in my earlier days. But back when we worked together, he always wanted to try to play something different every night, because he hated any kind of restrictions. That made it a bit more difficult to solo with him.

I think two drummers playing together in a musical setting, be it in a duet or with a band, is not as easy as it may seem. I had a particularly hairy experience at Live Aid with Tony Thompson. We were playing the Zeppelin set, and I hadn't rehearsed with them, but I'm used to playing with another drummer so I didn't think there would be a problem. I don't know what it was, whether it was the event or the excitement or whatever, but us playing together was a very uncomfortable situation. Earlier that same evening I played with Jamie Oldaker in Eric's [Clapton] band, and it was like falling off a log. So I think playing with another drummer can sometimes network.

The best example of two drummers working together is Jim Cordon and Jim Keltner when they played together with Mad Dogs And Englishmen. That was the first time I saw two drummers playing together. I think Jim Keltner is the perfect example of a drummer who can play with any other drummer, because he has the taste to know how to stay out of the way, and yet still contribute at just the right time. Chester is right up there with Jim in that regard.

One of the things that originally sold me on Chester's playing was Zappa's *Live At The Roxy* album. Chester played with another drummer, Ralph Humphrey, on that record. There's a song on there called "More Trouble Every Day," and there's a drum fill that the two of them played together. It was pretty long, one of them playing up the toms while the other went down. When I heard that I said to myself, "I've got to get this guy!" And once Chester joined up, we kept that fill and used it ourselves.

WFM: What's the best part of playing with another drummer?

PC: I like the power of all those drums being hit simultaneously, and it's exciting. And playing with Chester is inspiring. I guess that's the best part of playing with another drummer; it gets a bit boring playing on your own after a while.

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more interesting to listen to and gives us somewhere to go with it. If we were just blasting away and never letting up, I think that would be difficult, because we would just burn out on it. I think we both have a fair amount of chops, so for us it's far more interesting to try to do something musical together on the drums. The dynamics give it that sense of excitement, that "What's coming next?" feeling.

WFM: Talking specifically about the parts that you have come up with, do you gear them so that they'll work in a large concert setting, the type of setting Genesis and Phil Collins perform in?

CT: I think to a certain extent we do. But we really do get away with a lot in that large setting. You can't get too subtle, but I think we have come up with a nice mix of things that keep both the audience and us happy. Some of the things that work very well in that setting are the sudden stops. The audience gets involved with that space.

WFM: Over the years of performing together, have the two of you ever had any "train wrecks," where everything fell apart?

CT: Nothing major—maybe once in a while Phil or I might miss a cue or something, but we've been pretty lucky. We haven't had any of those nightmare situations. [laughs]

We always try to have good visual contact with each other. On the Genesis tours, our kits are right next to each other, and on his tours there are keyboards between us, which makes things a little bit harder. But on the Genesis tours, even if the monitors would fail, we are sitting close enough so we could hear each other acoustically.

WFM: How are Phil's chops, by the way?

CT: He can play. He's one of those rare creatures who basically just plays what the part calls for, and whatever it is, he comes up with just the right part. He's not a chops player in the sense that every time he sits down to play it's, "Watch out, time for a hot lesson in rudiments." But if you listen to some of the earlier Brand X and Genesis music, he played some incredibly difficult stuff, and that was, again, because that's what the part called for. If you listen to his new album, man, he's playing.

WFM: Do you enjoy soloing with another drummer?

CT: I do. Between tours with Phil, I play a lot of jazz and fusion gigs, where I get to solo a lot. So playing with Phil is such a nice change of pace. It becomes such a powerful thing. I mean, I play pretty hard normally, but when the two of us get together it just goes to a completely different level.

CREDITS

The Phil Collins/Chester Thompson Drum Duet was recorded live at Wembley Stadium, London, England, and was engineered and mixed by Hugh Padgham.

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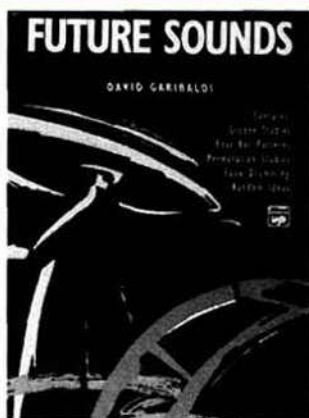
For those who enjoyed David Garibaldi's innovative *Rock Perspectives* columns that ran in *Modern Drummer* a few years back, the release of this book will be cause for celebration. It's not the same material that ran in those columns, but the themes are similar.

Anyone familiar with Garibaldi's playing might expect this to be a book full of funk beats, but it's not a funk book per se. Garibaldi's primary concern is with developing coordination between the bass drum, snare drum, and hi-hat, and with what he calls the "two sound levels," which essentially refers to accented and unaccented notes, except that there is a larger-than-usual difference between the two levels. The exercises consist of a variety of paradiddle studies (with 8th, triplet, 16th, and inverted paradiddles), permutation studies (where a rhythmic idea is displaced by one 16th note in each exercise), groove studies (each of which present several variations built around a single rhythmic pattern), and "Random Ideas" (which is exactly what it sounds like). There are also several pages of text that clearly explain the concepts behind the exercises, including a couple of pages that present a very logical way of approaching a new pattern. I tried working out some of the exercises using that approach, and found it to work very well.

Included with the book is a short cassette tape on which Garibaldi performs a few of the exercises. I found it especially useful in regards to the two-sound-level concept. From simply looking at the written notation, I wouldn't have thought to make such a big difference between the accented and unaccented notes. Also, on paper, a lot of the exercises simply look like exercises; when Garibaldi plays them, they sound like music.

This isn't a book of hot licks and beats as much as it is a book that will help you develop a high degree of coordination at the drumset. But that's not to say that there aren't any number of patterns in the book that would be perfectly usable in a band setting. And if you really learn to handle the two sound levels, you'll have one of the major tools needed to make your drumming sound funky. This isn't an easy book to master, but the rewards are worth the effort.

—Rick Mattingly



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Parts One and Two, on (respectively) building songs with drum machines and programming rhythm patterns, are the sections of the book you'll need after coming home from the local music store with a new gadget still in the manufacturer's wrapper. Part One you'll need because it restates the broader ideas behind acoustic drumming and gently introduces the idea of a musician collaborating with the machine to generate ideas. Part Two gets more specific, and the book becomes, for all intents and purposes, a hands-on manual. Programming grids (the graphic representation of what you want the machine to do) are discussed, then quickly improved upon by the introduction of what the author calls the "Rhythm Map," a grid upon which individual elements such as tempo, beat indicators, and volume are broken down so minutely that it makes for easy access to the fine details necessary to make a pattern sound human.

Basic programming is explained throughout the text in two ways, as a process of capturing beats played in real time, and as something done through the Step-Entry method, in which each programmed element is entered into the machine explicitly.

The chapter on percussion controller technique requires a sense of comfortable compatibility with MIDI and the expanded range it provides, and takes you a long way from "Wipe Out" in the process. Just when you're about to go, "Wha...?" (you can't rush this section), the authors introduce the "Groovology," a section of rhythm patterns written out in standard notation and on the rhythm map. Each pattern is also accompanied by cited examples, meaningful comments to keep you thinking as you go, and a pictorial illustration of the proper mixer setting.

One wasted element here is the accompanying tape, which really can't do any more to enlighten what's already been said in this very readable and useful manual.

—Danny McCue

RECORDING INDUSTRY SOURCEBOOK 1990

Publisher: Ascona Communications, Inc.

8800 Venice Blvd.

Los Angeles CA 90034

(800) 969-RISB, (213) 841-2702

Price: \$34.95 plus \$5.00 shipping/handling

(California residents add 6.75% sales tax)

The *Recording Industry Sourcebook* is an annual telephone book-like directory that aims to be the most comprehensive source of music industry information available.

Though most of the information in this first version of the *Sourcebook* deals with businesses in the southern California area, there are also several national listings, including major and independent record labels, music publishers, record producers, promoters, managers, and distributors. The southern California-based sections get much more wide-ranging, including recording studios, engineers, instrument rental and repair, and album design.

Any publication such as the *Recording Industry Sourcebook* is going to have some problems, just by the nature of trying to publish an up-to-date reference guide in an industry as changing as the music business. Businesses change addresses, phone numbers, and names—or simply drop out of sight—while new ones are popping up all the time. The people who publish the *Sourcebook* are well aware of this, and have in the works an on-line computer network, which would continually update information, conceivably allowing the customer to be aware of new information as soon as the publishers are. For the time being, those who own IBM, Macintosh, or Atari computers can purchase *Source-*



THE ART OF DIGITAL DRUMMING

by Steve Wilkes, Steve DeFuria, and Joe Scacciaferro

Publisher: Hal Leonard Publishing

P.O. Box 13819

Milwaukee WI 53213

Price: \$19.95

The Art Of Digital Drumming is built upon the same simple principle that might have gotten you through high school: that algebra (in this case, technology) is actually a resource helpful toward graduating (making music)—rather than a hurdle preventing it. Packed with solid ideas based on real-life problem-solving, Wilkes, DeFuria, and Scacciaferro never forget that you got into drumming for striking things with sticks and foot pedals, and not



base, the floppy disk version of the *Sourcebook*, for \$195.00. With *Sourcebase*, bi-annual updates are available, which can be purchased by category in disk form.

The publishers say that other regional versions of the *Sourcebook* will soon be available, including directories for New York, Nashville, New England, the South, Texas, San Francisco, Canada, the U.K., Europe, Australia, and the Orient. Though there were some conspicuous absences in the national sections of the *Sourcebook* (leaving out companies like Ludwig, Tama, Paiste, and Premier and magazines like *Rolling Stone* and *Spin* left me a bit skeptical), there is still a considerable amount of information here. Hopefully forthcoming issues will actually be "comprehensive." But as far as a regional reference guide (and if done right, as a national guide), *Sourcebook* and *Sourcebase* could be very valuable reference guides to anyone remotely connected to the music industry.

—Adam Budofsky

IN THE GROOVE

by Jerry Bolen

Publisher: JB Publications

P.O. Box 1456

Belleville IL 62223

Price: \$12.95 (plus \$2.00 shipping/handling)

In The Groove is an excellent drumset primer. The book starts with the basics, including the names of the various drums in the drumset, basic tuning techniques, stick grips, and note values.

From there, the book goes on to explain the difference between swing playing and rock playing—triplets versus 8th notes. The play-along audio cassette is a great help to beginners trying to play swing, even those with reading abilities not on the same level as their playing abilities. The cassette goes through two-beat swing in slow tempo, moderate tempo, and fast tempo. The four-beat swing section also goes through slow, moderate, and fast tempos, with some basic swing kicks. Side Two of the cassette deals with basic rock patterns, also in slow, moderate, and fast tempos. This section has some very nice snare-drum and bass-drum variations.

The beginning student should have fun with this book and tape. A good teacher is always beneficial, but if the drummer already knows basic notation, he or she could start with this book alone. A fairly good ear will be enough to play along with the tape right away, making this a package I would recommend to every drummer at a starting level.

—Joe Buerger

PERCUSSION TECHNIQUES CLEARLY EXPLAINED

BOOK 1: THE SNARE DRUM

by Rick Shiley

Publisher: E.A.S. Publications

P.O. Box 100178

Palm Bay FL 32910

Price: \$19.95

This spiral-bound text contains 177 pages of clearly written, easy-to-read notation, and is divided into 21 sections. The forward of the book outlines the author's objective, which is to "provide a text for outlining the most complete training possible for the young snare drummer." The author also expresses his intent to the teacher,



stating that the book was "written with concert snare drum techniques in mind. The concert buzz roll is presented, and solid, fundamental reading skills are stressed. This is not a rudimentary method." The material presented in this book definitely accomplishes the author's goal.

Section 1 deals with matched grip, and uses pictures to illustrate hand position. Within the chapters, the author lists things to remember while holding the sticks, such as (in Section 1) relaxing, and (in Section 2, which deals with striking the drum) using the wrists only. These reminders are very helpful. (If I had a nickel for every time I said, "Keep your pinkies in!"...)

The book continues from here in a very logical way, covering basic theory, note values, and rests. Each of these sections contains pages of reading exercises, as well as the basic instruction. For instance, Section 10 presents the buzz roll, where, after the explanatory text, the author has developmental exercises and reminds the student to produce a "full, fat buzz sound." An abundance of reading material follows and covers a complete catalog of notational possibilities.

Other sections of the book include dynamics and accents, and traffic signals (including metronome markings, one- and two-measure repeat symbols, first and second endings, and others). Each of these topics has a reading exercise to reinforce the student's understanding. Section 13 lists musical terms dealing with tempo, style, and "by-words," such as "allegro con spirito." Sections 14 - 18 cover tied notes, syncopation, 8th-note triplets, embellishments (such as grace notes and ruffs), and dotted notes. The time signature 4/4 is used exclusively until Section 19, when the author introduces 2/4, 3/4, 5/4, 6/4, and 7/4. In Section 20, cut time (2/2) is explained and followed by reading exercises. There is also a page each of 3/2 and 4/2 time. The concluding section of the book uses 6/8, 3/8, 9/8, 12/8, 5/8, and 7/8.

Percussion Techniques Clearly Explained, Book #7 is a very comprehensive book and a welcome addition to the entry-level material that is currently available.

—Glenn Weber

LED ZEPPELIN

by Bill Wheeler

Publisher: Warner Bros.

Publications

265 Secaucus Road

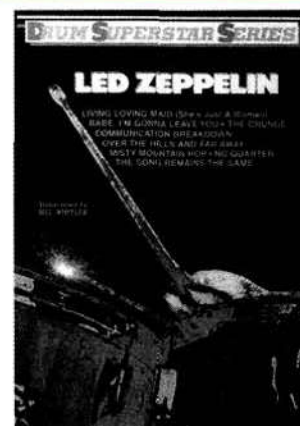
Secaucus NJ 07096-2037

Price: \$12.95

Bill Wheeler has gotten out his headphones, pencil, and music paper and transcribed some classic Bonzo performances with Zepelin. In 32 pages, you get eight complete transcriptions, including "Babe, I'm Gonna Leave You," "Communication Breakdown," "The Crunge," "Living Loving Maid (She's Just A Woman)," "No Quarter," "Over The Hills And Far Away," and "The Song Remains The Same." All in all a good selection of Bonham treats.

The transcriptions are very neatly presented, with lots of space between staves—certainly helpful if you're trying to play along with the chart and have to read the music from a distance. There are a lot of nice added touches, including tempo indications, some dynamics, and lyric cues. Suggested stickings are also given for the trickier fills, but overall these are hard-hitting, grooving tunes, and the transcriptions give you a good idea as to what John was up to (including his great bass drum foot). Highly recommended for any beginning to intermediate drummer wanting to learn how to play heavy, but with originality.

—William F. Miller



MORE RUSH

by Bill Wheeler

Publisher: Warner Bros.

Publications

265 Secaucus Road

Secaucus NJ 07096-2037

Price: \$12.95

Here's another Wheeler/Warner Bros. transcription book. This time Bill sharpens his pencil and goes after Neil Peart. The contents of this one includes mid-period Rush almost up to the present, including "The Analog Kid," "A Farewell To Kings," "Manhattan Project," "Red Sector A," and "Vital Signs." Wheeler also did something fun: He transcribed "2112"—all six movements, in its entirety. Cool idea.

As in the Zeppelin book, this work is clearly notated and easy to read, even from a distance. However, Neil's playing is a bit busier than Bonzo's, so you might have to read along first before you sit down with the book, your CD player, and your drums. As for the accuracy of the book, it seems pretty precise. However, some of the odd meters are grouped in especially odd ways, so on some of the tunes you may need to read through them carefully at first. I'd recommend the book for intermediate to advanced students with an ear for a bit more powerful and busy drumming.

—William F. Miller



with the inspiration rhythm.

The book concludes with exercises using flam taps, Swiss trip-lets, and a six-measure paradiddle pyramid. The book also has an audio tape, which can be purchased separately. The tape contains demonstrations of the rhythms in the book, along with melodic accompaniment. The tape even has cuts without drumset so the student can play along. I would advise getting the tape with the book.

Part 2 is also a spiral-bound book, is 43 pages long, and is divided into five sections. Section one deals with the bossa nova, and after some explanatory text, goes through eleven pages of bossa nova variations. Section two explores samba rhythms, with the addition of hi-hat and surdo patterns and samba breaks. The third section devotes four pages to the cumbia, a Columbia dance rhythm. Section four contains timbale solo transcriptions of Manny Oquendo, Jose Luis "Changuito" Quintana, and Guillermo Barreto, as well as fill and solo ideas. The transcriptions take some of the mystery out of Afro-Latin drum solos, while magnifying their difficulty. The author constructs drumset solos based upon these timbale transcriptions, in single-measure to full-page forms. The fill and solo idea exercises also apply the timbale patterns to the drumset and are very interesting and practical.

These books should help the student looking for authentic, rhythmic information about Afro-Latin rhythms and their application to drumset.

—Glenn Weber

THE DRUMSET WITH AFRO-CARIBBEAN RHYTHMS PARTS 1 & 2

by Chuck Silverman

Publisher: Palito Publishing

P.O. Box 791

San Gabriel CA 91778

Price: \$12.00 each book,

\$5.95 for Part 1 cassette tape

Part 1 of *The Drum Set With Afro-Caribbean Rhythms* is spiral bound, 40 pages long, and presents four "Afro-based" rhythms—the cha cha, bolero, mambo, and meringue. The book contains a glossary of terms, which should be very helpful to students unfamiliar with the names of instruments and playing terminology used in Afro-Latin music. It also includes some notation examples for clave, guiro, and cascara. The "recommended listening" on page six is also helpful, and is a who's who of Afro-Latin music.

The book then moves on to the first of its three sections. In this first section the author presents each of the rhythms in a basic form and, along with explanatory text, proceeds through variations of the basic rhythm. The variations are based on the instrumentation of the band, with the drummer's parts varying depending on what other percussion instruments are present. Also included are two pages of exercises designed to improve independence.

The next section of the book, "Drum set applications," takes the ideas presented in the first section and uses them as "groove ideas." The eight patterns, with variations, are linear in form and could easily be used as funk rhythms. The book then moves through hand pattern exercises based upon "inspirations" (which are rhythmic patterns). First the inspiration is written, followed by a 16th-note sticking exercise. Accents within the exercise coincide



FUNK SESSION

by John and Michael Alongi

Publisher: Percussion Express

P.O. Box 1731

Rockford IL 61110

Price: \$21.95

Funk Session is a package composed of eight original charts based on the electronic funk/rock style. Two play-along audio cassette tapes come with the package, with three versions of each song. The first version has only the song's programmed drum track, then the second adds programmed instrumentation. The third track is all the instruments except the drums, allowing the listener to read and interpret the chart on his or her own.

Drummers would have to have at least intermediate reading ability to read these charts, which, incidentally, are laid out clearly and precisely. Some of the songs could be played without reading, but there are some with time signature changes, which might make them more difficult to play along to without reading.

The charts offer some nice opportunities to play different feels, such as 16th-note, 8th-note, and triplet funk, and for further variety, they are in different tempos. At the beginning of each chart, the amount of clicks is indicated, just as if you were in the studio.

The clarity and precision of the audio cassettes is very impressive. I enjoyed listening to them, and feel that a beginning drummer listening to them and playing along to the charts, which can be a challenge, would definitely improve his or her time and playing by doing so.

—Joe Buerger



performer. I memorized almost all the music, but having the charts at my feet to sneak a look at every so often made me feel real secure. Because I felt secure, everyone picked up my vibe, which in turn made *them* feel secure. There were about seven minutes between each performance to make the necessary instrument changes, which gave me enough time to get the correct tempo from my metronome and get mentally ready for the next song. During each performance I always kept my eye on the singer and the musical director, while I concentrated on playing my parts correctly, keeping time, and making the songs groove.

There's a lot to think about all at once, and you want to feel comfortable—but but excited also. It's putting a lot of technique, experience, and basic common sense together all at the same time. What I realized after the show was that it's very important to treat every performance—no matter what venue you're performing in, and no matter how difficult or easy a song is to play—like it's the most important show you've ever played. It's especially important for a drummer to have this attitude, because you have to lead everyone, keep time, and not make any mistakes. A wrong note on a guitar won't be noticed like the drummer losing control of the time or playing the wrong beat in the wrong place. Always try to be prepared as much as possible for every performance.



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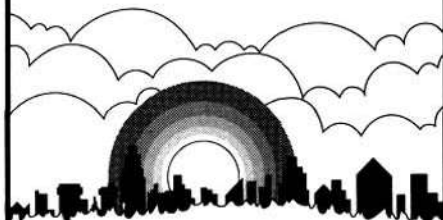
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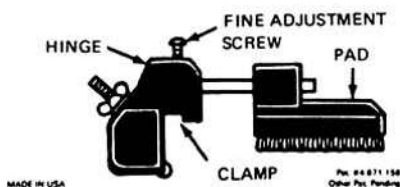
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The 5-in-a-row top spot in Progressive Rock earned Morgenstein a place on *Modern Drummer*'s impressive Honor Roll in recognition of his talent, musical achievements and lasting popularity. Morgenstein, the thundering drummer with Winger, and founding member of the critically acclaimed Dregs, was also selected by MD readers as #2 in the Best Hard Rock/Metal category, #4 Pop/Mainstream Rock and #4 Best All Around.

Rod expressed his feelings about receiving such tremendous recognition of his talents by saying, "You know, to me drumming is like..." (Cont. PG. 5)

**PRESLEY FAN CLUB SAYS,
"ELVIS TOLD US TO
VOTE FOR ROD"**



Photo by WHD

Rodzmo, Hatvia — "Hatvians For Elvis", a group of fanatical Elvis Presley fans from behind the iron curtain told a *Different Drummer* reporter that they received cosmic messages from the King's UFO telling them to vote for Rod Morgenstein in the *Modern Drummer* 1990 readers poll. HFE president, Detlef Pryzly said, "King is telling us Rod is best. But we is knowing that since Dregs toured Hatvia in..." (Cont. PG. 5)

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DEEN CASTRONOVO CREDITS BAD ENGLISH FOR POPULARITY WITH MD READERS

Premier Percussion's newest endorser, Deen Castronovo has impressed the readers of *Modern Drummer* with his exceptional playing abilities. In the recent

MD'90 poll, readers voted Deen #2 in the Best Up & Coming New Talent category in recognition of his extraordinary work with the hit rock supergroup, Bad English.

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deal with this is to have a section of your video specifically for lecturing. State some of your policies and rules, and outline the things you're willing to do and the things you would rather not. You might also include a loose syllabus of what studying with you will include, let's say, in the first six months. If the content of the video is handled correctly, the students will be given enough information early on to avoid premature or overzealous questions.

The playing portion of a video should be clear, well-planned, relevant, and, of course, interesting. Students will be much more receptive if part of the experience is entertaining. It's good to mix the verbal points in at places where you know your playing has captured their attention. One suggestion is to take five to ten of the topics that you cover with the greatest number of your students. Decide what you want to say and play for each topic. I suggest using your own licks and not dropping names. This way, you eliminate risks of copyright violations, or having to get publishers' or sponsors' permission. Don't quote people without their consent. Remember, one of the joys of doing a video is to communicate your information.

Another suggestion would be to take the most frequently asked questions, or possibly the most frequent problems that students encounter, and put them on video, along with their solutions and demonstrations. Again, a student's awareness of a typical problem before it happens could mean preventing it—or at least it could serve as an aid in solving it.

A video can also be geared toward a certain level of proficiency (beginner, intermediate, advanced). You have to decide which direction to take for your particular situation. And don't forget, no one said you have to say it all on one video. Even though my first video was geared toward professionals, who comprise most of my students, my next one will be for beginners, because a few elementary school band directors in my area are interested in something they can use for their beginning classes.

A great amount of planning goes into the material for a video. You have to know what you're going to say and play, and it all has to make sense and have a direction when it's put together—not to mention that your playing better be at its best to execute your ideas. (Remember, you're an instructor.)

You should also give some thought toward what you'll be wearing for the video, so you can dress appropriately to suit your audience. Your clothing for a heavy metal audience would not be the same as it would for a school board or church group.

Plan what you're going to say in advance. Unless you've had a lot of experience at impromptu speaking, don't plan on just "winging it" once the camera is rolling. You'll come up empty. Write out a script or story board so you can get everything down on paper: when to speak, when to play, and in what order. Rehearse your

words just as much as you rehearse what you'll be playing. Speak clearly, and of course, use correct grammar. (Once again, you're an instructor.) When you feel comfortable and well-rehearsed, it's time to think about shooting.

The actual shooting of the video is surprisingly simple, and the equipment required can be minimal. You can get by with a camcorder, a tripod, and an adequate source of light. All of the popular camcorders have a built-in condenser mic. Chances are you already have a television and a VCR. Your camcorder is also a VCR, so going from machine to machine is only a matter of hooking up patch cords from one machine to the other—something you've probably done time and again with audio decks. This way you can get rid of unwanted footage. One item worth its weight in gold is a VCR with a flying erase head. This feature allows you to make clean cuts without those irritating "glitches" at the edit points.

If you own some video equipment, you already realize that it's quite simple to operate. Most people feel comfortable after working with their gear for a very short time. Since I enjoy video as a sideline, I like to play around with editing, special effects, and more than one sound source, but none of these are necessary. In fact, for my drum video, I chose not to use any of them. Pure and simple information works the best.

If your budget is a concern, one of the

most inexpensive routes to take to get your video under way is to visit the audio/video department of your local community college. There's sure to be some talented student who would jump at the chance to make some extra money to shoot and edit your video, especially since it involves music. There's even a possibility that it could serve as a semester project for the student, which might even mean getting it done for free. Not only are you relieved of the job of shooting and editing, you also don't have to worry about equipment and you may not have to spend any money. What a deal!

The '90s are upon us, and even though video is being used for all kinds of purposes, the field is still relatively young. If you've ever thought about experimenting with it, now is the time. You may discover that it works great for you. It could possibly spark new and exciting ideas—not only for your teaching technique, but also your own personal promotion, just knowing there's that possibility, can you afford not to find out?



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in this review. Regardless, the bleeding of signal from one mic' into another will cause the unit to false trigger. If the sensitivity is set high (which is where you want it if you want to play soft dynamics), virtually any attack will cause the mic's to fire the samples. If the sensitivity is set low, you can only trigger the samples above a certain threshold (in other words, *loud*), and even here you will probably still set off the other mic's. This problem is by no means unique to the *Trixer*, it's the standard problem with triggering through open mic's.

Triggering with transducers: Now *this* is another story. When I triggered the samples with transducers, the *Trixer*'s tracking was excellent. The triggers responded accurately and consistently at every dynamic level and stroke type within the various parameters I established with the "Learn" function. By the way, I tested the unit with the K&K triggers that Simmons sent me and with the Fishman transducers that I use. The unit worked equally well with both.

There are six 1/4" inputs for triggers (or pads). This is the way to use this unit: six triggers and six mic's. A little creative thinking will tell you that you can also expand upon the unit here. You can "Y-cable" your trigger inputs and attach one trigger to each of your two bass drums (if you use two) or attach a separate bass drum trigger to a pad, left-side tom, or floor tom, and articulate more intricate foot patterns with the help of your hands. You could also "Y-cable" every input and connect both a pad

and a trigger. This way you could play acoustic drums with triggers layered, full acoustic with no triggers, or full electronic from the pads with no acoustic sound interference. Triggering strictly with pads or via MIDI is, of course, no problem.

The Learn Function

The "Learn" function is a trademark innovation from Simmons that allows you to set your sensitivity performance parameters by simply hitting the drum. The unit "learns" your stroke type and adjusts the velocity curve, threshold, and minimum velocity (sensitivity) settings accordingly. It does this basically by sampling the envelope created by the stroke you just played. You press a button, and the unit stands by for you to play a sample stroke. It then reads your attack and makes its settings—and you're ready to play. The advantages: It's quick and easy to set up, and you don't have to bother learning how to set velocity curves, threshold, and sensitivity levels to capture every nuance you want to play.

This function works quite well, and I can see other manufacturers copying it in some way. The disadvantages: If your sample stroke is loud, you are in essence setting a higher threshold—and your softer strokes may not trigger the samples. You thereby forfeit your softer dynamics (especially ghosted notes). If your sample stroke is at a very low dynamic level, you are setting a high sensitivity, and you may have some false-triggering problems. I suggest you try

some strokes in your middle dynamics to start. Experiment. It does work. Unfortunately, if you can't get it right for you, there are no compensatory functions for each of the specific sensitivity parameters.

You will more than likely need to "re-learn" your drums in different rooms and playing situations. Different musical situations call for different dynamic levels, and different room acoustics have a lot to do with the vibrations of your drumheads (and the resulting envelope that the "Learn" function is reading). This "re-learning" can be done quickly and easily once the process is familiar. All "Learn" data is retained for each of the drum channels. However, every time you change the trigger source or placement, move the mic's, or change the heads, the tuning, rooms, stick size, etc., you are changing the acoustic signals and the resulting envelope. The "Learn" function is really only good for one particular situation at a time. (In fairness to Simmons, almost *all* systems require some slight tweaking whenever the above changes are made.)

The Sounds

The samples in the *Trixer* are from the SDX sound library. The unit comes with four kits in internal ROM. Each kit contains a kick, a snare, and four toms. The sounds are not editable, except for a tuning pot on each channel with which you can raise or lower the pitch of each sample seven semitones (a fifth). Being a real fan and frequent

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On his second video for DCI, Peter explores eighth and sixteenth note feels including calypso, samba, songo, funk and reggae, plus some jazz and "free" music. Each style is superbly demonstrated by a trio featuring John Abercrombie and Marc Johnson. Booklet included. 66 min.

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user of analog drum sounds (especially the Simmons SDS V), I was somewhat disappointed by the quality of these sounds. Of all the kits preset in the unit, only kit #4 felt good in its entirety. On the other three, I liked the snare but not the toms, or only the kick. The problem here is that you cannot interchange the samples from kit to kit. You basically have to use what you get. I suppose interchangeable samples would undoubtedly raise the cost of the unit. I also realize that sound quality is subjective. But unless these samples are processed and EQed, they're not going to turn any heads (although with the tuning function and the reverb you can get something usable). There is also a memory card slot in the unit and additional cards available from Simmons. These cards can expand your unit with up to six more kits.

The Reverb

The internal reverb has 30 presets you can access. Each channel has an FX send pot to control individual channel effect, along with a master return. The quality of the reverb is generally good. My only beef here is that only about 12 of the 30 presets are really usable in performance. Many of the reverbs have decay times of 4 to 20 seconds. Unless you're playing the slowest ballad in the world and the fastest note you play is a half note, you're just going to get a big wash. Reverbs this long have other functions in mix-downs. I would have liked to see Simmons put something a little more

practical in their place.

MIDI

The MIDI implementation on this unit is basic but complete: MIDI In/Out/Thru, sends and receives all channels, kits can be accessed via program change. There is one feature particularly worth mentioning. Simmons calls this "Easy Note Assign." Anyone who has used various drum machines and tone generators knows that manufacturers do not have the same sounds at the same MIDI note number locations. In other words, on one machine a bass drum may be note number 38, on another 42, and on another 54. Most tone generators have 25 to 35 sounds—all in different locations. If you use different machines in your setup (rentals on the road, for instance), you have to preset patches on your master controller or discs for each manufacturer. This can be very time-consuming, but necessary. Your alternative is to go through the painstaking renumbering of all the units in your setup so that all your kicks, snares, etc. are in the same note number locations. In the Trixer's "Easy Note Assign" mode, your MIDI display is updated with the value of the incoming note number. In other words, the unit will learn the value of any instrument connected at the MIDI In port. You can assign the note numbers to a drum quite easily. The Trixer's MIDI channel will also be set to the channel on which the note was received.


One last feature worth mentioning: The

Trixer also has a headphone output with its own volume control. This can be good for practicing without the sound system and for checking your setups on stage.

Conclusions

In summation, this is a powerful little unit. It's expandable and very easy to learn and use. It's also small, light, and rack-mountable. Keep in mind, though, it is a combination unit, and such a unit cannot offer the quality of individual component units. If you buy one box with a CD player, cassette deck, tuner, turntable, and VCR, each unit will generally offer less than if purchased separately. Then again, you don't have to connect and learn how to use all five units. As far as each of the sections of the Trixer go, they all work extremely well, and it's the only item of its kind that I've seen in any price range. If you're looking to get into electronic percussion on a simple, easy-to-learn, "start using right away" level, then this is definitely something to check out. The Trixer lists for \$1,832. Additional sound cards go for \$115 each. Triggers available from Simmons include their own brand at \$165 for a pack of six, or the K&K triggers at \$199 for six. (Remember, I tested the unit with different triggers, so you can use any. But you *have* to use triggers; mic's alone won't cut it.)

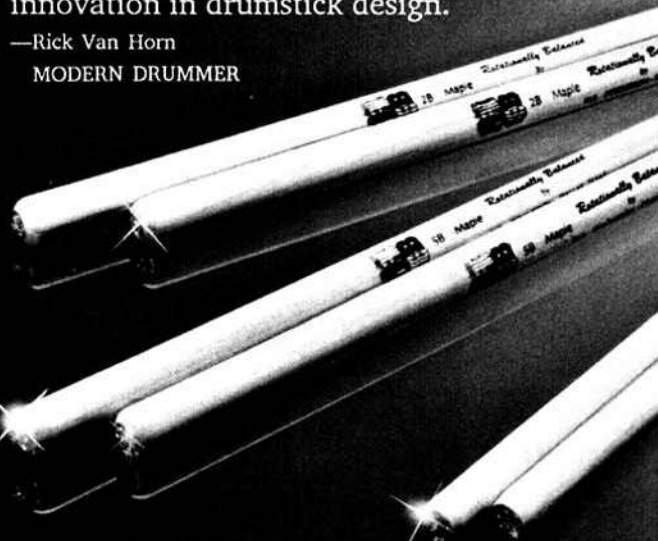




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try to play it as I feel it was meant to be played. The only style that I still have not yet felt comfortable playing is jazz. I just don't grasp it very well. But Amy's tour has given me an opportunity to play real pop-oriented music. I've always been a real rocker at heart, so I really like being able to do pop music and play it well.

SB: You're known so much as a groove player, but you must enjoy playing color too. Do you get much of a chance to do that during a show?

CM: I get plenty of chances to do things like that. I have a Rhythm Tech drumset tambourine that I use a lot. It's a great little thing to have because I don't have to play time on the hi-hat all the time. Terry and I add texture together. When Terry's doing texture with a shaker, I might do it lightly on a cymbal. We kind of mix our colors.

SB: Has it been hard being on the road with Amy Grant and Michael W. Smith for a whole year?

GM: Not really. I mean, I've been on the road with *somebody* for almost 12 years now.

SB: You've been recording for a long time, too.

CM: Yes. And now I have my own studio in Memphis, called Crosstown Recorders. My partner in it is James Craft; we've known each other since we were 16 or 17. When we first got in here it was 16-track, then we went to 24. Recently we opened up a second 24-track room. Eddie DeGarmo did his solo record out of here, and Jeff Benwood mixed his project here.

SB: Do you use any electronics?

GM: As far as live playing goes, my acoustic kit is *just* my acoustic kit, and my ddrum kit is *just* my ddrum kit. I've got it up there where everyone can see it, so they know when I'm triggering digital sounds. When I'm playing the acoustic kit, that's what they're hearing. I don't blend any acoustic sounds with triggers. I can make the drumset sound like I want it to sound, so why trigger?

SB: What kind of drums and cymbals make up your main set?

GM: I endorse Pearl drums, in their MX series, with American-made maple shells. I've got two kicks, a 16x22 and a 16x24. This tour I've been using the 22". The toms are 8x8, 8x10, 9x12, 10x13, 10x14, 14x15, 14x16, and 16x16. Basically, though, I play it as a seven-piece kit. With Amy I'm using the 8x10, 9x12, and 10x14 rack toms, and the two floor toms. I also have a collage of snares.

SB: Which one do you use with that particular setup?

GM: With that kit I use two 5x14 brass free-floaters. On the road, I also have an 8" wood free-floater. The set is rack-mounted, and everything is suspended on RIMS mounts. For my ddrums, I put an extension off the left arm of the rack. The ddrums are mounted as a kit, so that I can just swivel to the left and play off the extended left arm.

SB: How about your cymbals?

GM: I use all Zildjian cymbals; I like their

particular warmth. To begin with my hi-hats, I use two pairs of 13" K/Zs—one on the acoustic set and one on the ddrum kit. They have the meat and volume of bigger cymbals, with the quickness and brightness of smaller cymbals. Then I use a 17" medium crash on the ddrum kit, plus another 17" medium crash. I also have a 22" Ping ride, a 19" dark K *China Boy*, a 17" medium thin crash, and an 18" medium crash.

SB: What are you using for drumheads?

GM: All white-coated *Ambassadors*, bottom and top. I use a little bit of foam in the bass drum, and about three inches of one of those *Zero Rings* on the snare. Other than that, I like the drums to be kind of wide open. I have a hole cut out of the front bass drum head—but just a little one, because I like a natural sound. With the May EA miking system that I use, I wouldn't even have to have that, but I don't like the kick quite as boomy as it is with the whole front head on there. I'm using Sennheiser 409s for the mounted toms, and AKG D112s in the floor toms and the bass drum. I'm still using an external mic' on the snare drum.

SB: Tell me about your custom sticks.

GM: I get them from Vater Percussion up in Massachusetts, and they're just the best stick there is. They're made of hickory. They're roughly the diameter of a 5B or so, but the neck is a lot thicker. The shoulder going down towards the tip is thicker and the tip is different. They're wooden-tipped.

SB: I get the feeling that you are into every technical aspect of drumming.

GM: I dig drums. I like diddling with them.

I worked in a drum shop for a long time. Dave Patrick [*now with Solid Percussion*] and I practically grew up in a drum shop together. He's the closest thing to a brother that I've got, and he's a drum wanna! We did custom baby blue paint jobs on Gretsch kits, and we customized Sonor mounts and spurs. We did custom snares for Foreigner and Billy Squire, a couple of drumsets for Earth, Wind & Fire—just lots of that stuff. I've probably drilled more holes in drums around this town than just about anybody else. If drummer friends of mine need a mount, I do it. I'm into all that.

SB: It seems that you put not only your strength and talent into the instrument, but your heart and soul as well. Is that how you see yourself?

GM: I see it as just exercising my God-given ability. I get just as much enjoyment playing a pick-up gig wedding reception around town as I do playing to 17 or 18,000 people in a sold-out show. When I see eight or ten 60- or 70-year-old couples dancing around as we're playing "You Win Again" by Hank Williams, Jr., I get just as excited. They're having the time of their lives out there with our little band. Entertainment is for people to enjoy themselves. There are definitely things you can do with music other than entertainment, but if the people don't enjoy themselves, then it's fruitless. I still think there's something real valid in creating a bit of happiness and fun and temporary relief from the everyday humdrum. I love drums, but it's not my life. I've just tried to do justice to the gift God gave me, and spread a little joy. *That's* important to me.

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one mounted Rhythm Tech brass tambourine, and one regular Rhythm Tech tambourine. I also have small, medium, and large Rhythm Tech shakers, some homemade shakers, Vic Firth and Pro-Mark 56 sticks, an *E-Max* sampler with an *Octapad*, and ddrums. I've also got a Remo piccolo snare that I use for little intricate things while Greg's playing the drums.

SB: So you're fully into electronics, MIDI, and sampling.

TM: You've got to be if you want to keep up. I like to use sampled stuff so it doesn't sound so robotic. I've got a steel drum too—a *real* steel drum. I've got birdcalls and all kinds of other weird stuff, some extra wood blocks and temple blocks, and a lot of homemade stuff. A lot of my shakers and noisemakers are made out of old film canisters, with candy glass beads. They make *perfect* shakers. I've got a little stick with bottlecaps on it. I just bought two Ludwig timpanis. I go around banging on stuff all the time. If it sounds good, I try to buy it; if I can't buy it, I try to make it. I've got a lot of stuff I don't take with me too.

SB: What kind of sessions are you involved in? All percussion calls?

TM: No, I do a lot of singing too. I go to Chicago and do a lot of jingles up there. I've also been producing and writing and stretching into other things.

SB: How did you evolve from a drumset player into a percussionist?

TM: Well, it's a strange thing. The harmonica led me into being a percussionist. When I moved to Nashville I began playing drums with a guy called Eddie Raven at the hottest place in town, which at that time was called Roger Miller's King of the Road. After about two months there, Jimmy Dean came in and saw me play harmonica. We met, and when I went to his show he called me up out of the audience to play. He didn't even know my name. I went back a couple of days after I played, and Chet Atkins was there. He said, "Come over here boy. Sit down and play with this band!" I was scared to death. So I sat down and played, and later said, "Hey, if you ever need me...." I wrote down my name and number, and went back to playing drums in this club I was at. About a month later Chet called me. We were playing out of state until real late every night and sleeping until about noon the next day. (That

was then...I don't do that anymore!) Anyway, it was about 9:00 in the morning when the phone rang. I picked it up and a voice said, "Hello, is Terry McMillan there? This is Chet Atkins." Well, I just stood up in the bed. He said, "I want you to come play with me." I couldn't believe it! I said, "But I don't know any country music." He said, "Well, what do you know?" I said, "The blues." And he said, "Okay, play the blues." I said, "Okay!"

SB: So he hired you to play harp, not drums.

TM: Yeah. At that time Larrie Londin was playing for him.

SB: What year was this?

TM: This was in early '76. I brought a conga and a tambourine on the road, because I had good meter and you can't play harp on everything.

SB: You play a mean harmonica in Amy's show.

TM: I got hired to play percussion with Amy. Then I told her I played harp, so they started putting it in the show several times a night. Now it's become one of the high points.

SB: You also take a nice percussion solo. It doesn't fit the mold, and it's not predictable. How do you approach it?

TM: I guess I just play everything off of itself, just using each thing to enhance the other things I do. I won't put something on a record or in a solo just to put it in...just to clutter it up. I think less is more in a lot of situations.

SB: Can you think of any memorable sessions?

TM: I did an album with Chet Atkins and Les Paul; that was fun. The first time I worked with Ray Charles was at Eleven Eleven Sound in Nashville. We did a duet album with a bunch of different people: George Jones, Merle Haggard, Ricky Scaggs, Janie Frickie, and B.J. Thomas.

SB: Years ago you went out with Jerry Reed's band. What was it like playing with him?

TM: He always had the best bands, the best players. My first gig with him was at The Bottom Line in New York. John Lennon was in the audience. I was freaking out!

After about three years I quit the band and started doing sessions. I got married, and I knew at that point in my life that marriage and the road did not mix. I really didn't have much direction; things were happening so fast. Chet introduced me to everybody in town. He took me under his wing and took me with him everywhere. While I was playing with these other people I still worked with Chet from time to time. After about two or three years he kind of cut me loose. It was time for me to be on my own. I could never repay him for what he did. He encouraged me to practice harmonica. I was still playing drums in town, but by that point the harmonica was starting to take over.

SB: How did you learn percussion technique?

TM: My time was good. Larrie Londin showed me a few things, and I was listening to a lot of soul music and salsa.

SB: Tell me about your practice methods.

TM: I just sit down and devote time to rudiments and independence, trying to play 3/4 against 4/4, individually. Plus in percussion you use your fingers a lot too, so I always loosen up before I play. My hands are always hurting, playing congas and all. It takes about ten days for my hands to quit hurting after I've come off the road.

SB: You have a lot of energy on stage. Where does all your energy come from?

TM: [laughs] I always try to give 150%. If somebody is paying me to do something for them, they deserve all of me. That's one reason. I also love music more than just about anything. It's been my life since I was a kid. When you look at all those people out there and the music's rocking, you just kind of suck it up and do it. I can be sick, but when I walk out on stage for three hours, it's gone. A lot of people say, "Man, you have such a good time when you're out there," and I do have a good time. But it's not a show; I'm not putting on anything, it's just me.

SB: What do you see as the percussionist's role? Is it all color, or something else?

TM: To me, percussion puts the edge on the music. It makes it groove better. I create a pulse. I have a set pattern of the things I do each night, but each night I do them a little differently. I do whatever feels *good*.



kind of triplet lick between the snare and the two tom-toms, which I always regretted doing.

RS: Why's that?

MW: Because it would have been a hipper move to have just hit the chord instead of doing the fill. It was a Las Vegas kind of move, but back then, I didn't realize it. It wasn't rock, it was show.

RS: What's your recollection of recording "Thunder Road"?

MW: In "Thunder Road" I came up with the idea of putting in that tom-tom fill at the end. I remember that distinctly because it was the very first drum part that I ever suggested to Bruce that was used.

RS: Was there a lot of tension during the sessions? Did Bruce feel pressured to make a great rock 'n' roll record?

MW: There was an incredible amount of tension that was experienced by Bruce—and by me. I'd been in the band for a year at this point, and it was up to me as the drummer to set the pace for this record. Luckily, I take instructions real well. When somebody wants me to get into their program, I can respond the way I'm expected to. You have to understand that before I joined the E Street Band, I was doing Broadway shows. This experience that I had gave Bruce a tremendous amount of freedom to do his thing, especially on stage. He knew that when he suddenly wanted the band to stop playing, I would catch the cue and stop. So what the band brought into the studio was a total dedication to playing Bruce's music the way he heard it.

RS: You mentioned that Jon Landau played an important role in the creation of *Born To Run*. How did he get involved in the production end of the record?

MW: Well, things had broken down with Bruce's old manager, Mike Appel, so Jon came in to help create some order out of all the chaos that was going on. We weren't getting anything done in the recording studio. 914 wasn't the right studio for *Born To Run*. I remember doing "Jungleland" ten times one night and never getting a take on it. The song would completely fall apart in the mid-section every time we played it, partly because the time was out. That was a difficult period for me. But Jon came in and gave Bruce and the record the direction it needed. As soon as he got involved, things began to happen.

RS: What drummers were you listening to back then for inspiration?

MW: My favorite drummer at that time was Billy Cobham. I listened to all the same things that Bruce and Jon and the rest of the band had listened to in the '60s—things like Stax and Motown and groove-oriented music. But I had gotten away from that. Bruce and Jon re-introduced me to that kind of music. Jon Landau was extremely important to me in terms of getting my drumming together in those days. He showed me how to generate tension internally rather than externally. That's the key to Bruce's music. He gets that internal tension flowing through his music. And as his

drummer, I was expected to achieve that same sort of thing. It's funny, because neither Bruce nor Jon could play the drums. But Bruce could keep a beat, and he played great air drums. I mean, he could tell you exactly what he wanted to hear in a song. And he did that time and time again during the recording of *Born To Run*.

Because I'm real good at taking directions, it wasn't difficult for me to follow the instructions given to me. For example, on "Tenth Avenue Freeze-Out," I was told to be Al Jackson, and give the song a syncopated bass drum and a backbeat. I might have been light years away from Jackson in execution, but the attitude was there. So was the approach.

RS: If I recall correctly, Bruce and the band finished recording *Born To Run* and immediately went out on the road.

MW: That's right. During the last week of the sessions, I slept on the couch upstairs at the Record Plant in Studio C a lot. On the last day of recording, Bruce was in one studio mixing a track, Roy Bittan [E Street Band keyboards player] was in another studio conducting a horn overdub. Some of us were sleeping, waiting to rehearse at 8:00 that next morning. That last week made us all unbelievably tired.

RS: After it was all done, Bruce must have been more exhausted than anyone. *Born To Run* was such a precise-sounding record. When I listen to it, even today, I imagine that every musical detail, every subtle coloring, every note, was thought through

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dozens of times.

MW: It was an incredibly tough experience for Bruce. He was very alone in a lot of ways during the recording of the record. It was his vision that we were trying to get on tape. As he is with everything he does, Bruce was very intense during the sessions. And very dedicated. And when you're that way, you have a tendency to get very wound up. A lot of tension was relieved during the recording of "She's The One," since it was so much fun to play. The Bo Diddley beat on that song is a famous beat, but no one had used it in a long time. So on "She's The One," it sounds really fresh and exciting. It was a beat that I had always played well. It's funny, though. When Bruce was writing the song, he really didn't have a particular beat picked out. For the original version of that song I played quarter notes on the cymbal and caught the syncopation with the snare drum.

There was another Bo Diddley kind of song that we recorded later, during the *Darkness On The Edge Of Town* sessions. It was just a jam in the studio, but I think it was one of the most incredible things we ever recorded.

RS: What's it called?

MW: It was called "Bo Do Rocker." That's what was written on the tape. That jam has one of the best vocals I ever heard Bruce do—one of the most lascivious vocals I ever heard *anybody* do. We recorded it at about 5:00 in the morning. Those things would always happen; we'd get on a roll

and record five, maybe six songs a night.

RS: What you're talking about here has to do with creative spontaneity. I get the impression there wasn't much of that on *Born To Run*.

MW: *Born To Run* was very calculated—very orchestrated. We didn't have charts or anything like that, but it was still structured. The nucleus of *Born To Run* was Bruce, me, Roy, and [bass player] Carry Tallent. Danny [organist Danny Federici] hardly played on the album. Roy did most of the keyboard parts. *Born To Run* is a keyboards record. Bruce wrote that record on the piano. He wrote the other albums on the guitar. Clarence Clemons came in later and did the sax solos. It was a classic overdubbed album. I don't think I went to more than a half dozen overdub sessions, though.

RS: With so much structure in the studio, was it difficult to play the songs off *Born To Run* live?

MW: Oh yeah. We had a hell of a time trying to figure out how we were going to play those songs. As a band, we weren't able to play "Thunder Road" on stage for years. We never could get the right feel. We eventually solved all of our musical problems, though.

RS: What drumset did you use during the *Born To Run* sessions?

MW: My blond Ludwigs. I used them on every album I made with Bruce. During the *Born In The U.S.A.* sessions, Carry convinced me to cover my drums with some-

thing called Slingerland Blue Flame, a kind of psychedelic blue covering. They were really sharp-looking, but they were too wild. So eventually I went back to the blond look. People thought that the blue drums were a completely different set, but they were the same drums—just a different color.

RS: *Born To Run* was recorded 15 years ago. With historical perspective on your side, what do you think is that album's place in rock history?

MW: Well, for one, it established Bruce Springsteen. It allowed the E Street Band to become a major rock band and a major influence on the direction of rock 'n' roll in the late '70s and '80s. It was a very muscular album that effectively helped to end the laid-back approach to making albums by singer/songwriters, who were very popular in the early 70s. Bruce was in complete contrast to, say, James Taylor.

Bruce wanted to make a great, mythic rock 'n' roll record. That was the game-plan. He used to say that he wanted *Born To Run* to sound as if "the heavens were colliding." We were really going for the "wall of sound." We didn't quite get there, but in the process we created something else. Nine months before going into the studio to make *Born To Run*, I was playing in a little bar in Orangeburg, New York. A year later my picture was in *Time* and *Newsweek* magazines. What a trip!



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MD TRIVIA WINNER

Modern Drummer and Sonor congratulate MD's February 1990 Trivia Contest winner, **John McCory**. John knew that the rock drummer who holds a performance certificate from Indiana University is none other than **Kenny Aronoff**! John's postcard was chosen from a virtual mountain of cards with correct answers—not surprising, since the winning prize is a complete five-piece Sonor Force 2000 kit! Way to go, John.

ALL-STAR NFL/DCI VIDEO

In one of its many collaborations with DCI Music Video, NFL Films Video (yes, that's NFL as in "National Football League") hosted the filming of an hour-long music video featuring works by Harold Farberman, performed by six percussion giants. Farberman also conducted the ensemble, which included Louie Bellson, Vic Firth, Steve Gadd, Harvey Mason, Alex Acuna, and Dave Samuels. The resulting music video is called *Ultimate Percussion*, and is accompanied by a CD of the performance.

The video was produced by NFL Films Video and Philadelphia Productions, and features three pieces, including "The Fairy



Harold Farberman conducting Alex Acuna, Dave Samuels, and Harvey Mason during the shooting of *Ultimate Percussion*.

Tale," which is a suite based on *Sleeping Beauty*. In this piece, the different instruments assume the role of each character, and Thea Mann, Broadway actress and singer, adds vocals. *Ultimate Percussion* is being distributed by DCI.

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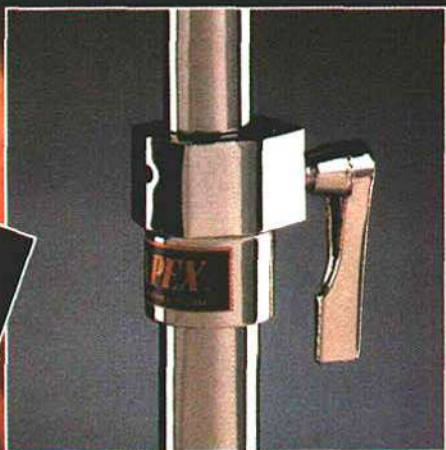
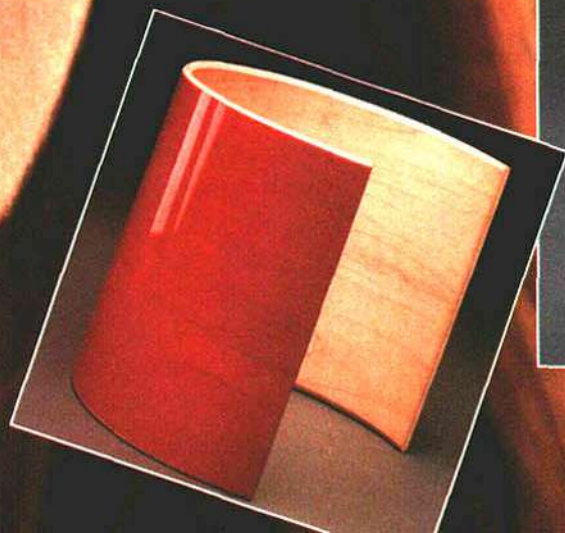
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ment of Dave Black as Instrumental Music Editor. According to Manus, "Dave's background as a professional musician, ASCAP award-winning composer, widely published author, composer/arranger, and music journalist make him uniquely qualified for the job." As Instrumental Music Editor, Black's responsibilities will include acquiring professional/contemporary publications in the field of percussion, keyboards, guitar, and jazz, music technology/electronic publications, and computer software for music education. Manuscripts and/or suggestions may be submitted to Dave at the Alfred Publishing Company, Inc., 16380 Roscoe Blvd., P.O. 10003, Van Nuys, CA 91410-0003.

STANFORD JAZZ WORKSHOP

The 1990 Stanford Jazz Workshop will feature faculty drummers Albert "Tootie" Heath and Adam Nussbaum (among other instrumentalists), and will take place on the Stanford University campus. Heath has recorded with many jazz greats, including Coleman Hawkins, Charles Mingus, John Coltrane, Thelonius Monk, and Herbie Hancock; Nussbaum is currently recording and performing with the Michael Brecker Band,

and has played with John Scofield, Dave Leibman, and the Gil Evans Orchestra.

This year's workshop, the 18th of its kind, will include a Jazz Camp for 12- to 17-year-olds (July 29 - August 4) and an Adult Week (August 5 - 11). These programs will offer "a comprehensive study of jazz, including small combo improv, theory and arranging, big band, masterclass, and individual instruction." In addition, there will be student performances for the public, nightly faculty concerts (open to the public), and late-night faculty/student jam sessions. Also, a five-week evening program of concerts, workshops, and lectures will begin on July 2. For more information (including commuter room and board accommodations), write to: Stanford Jazz Workshop, Box 11291, Stanford, CA 94309, or call (415) 386-8535.

ENDORSER NEWS

Drummer **Derek Organ** and percussionist **Tim Cornwell** will be using Gibraltar hardware on Janet Jackson's *Rhythm Nation* tour.

Recent additions to ddrum's endorser roster include: **Omar Hakim**, **Troy Luccketta**, **Audie Desbrow**, **Jim Keltner**, **Jonathan Moffett**, **Derek Organ**, **Blas Elias**, and **Dan Pred**.

Skid Row's **Rob Affuso** is now playing

Sabian cymbals, as is **Charlie McCimsey** (with the Michael Furlong Band).

Dennis Chambers and the Miami Sound Machine's **Roberto Rodriguez** and **Rafael Padilla** are now carrying their gear in Beato Bags.

"Wild" **Mick Brown**, now of the Lynch Mob, and **Ken Stavropoulos** of Starship are using Maxx Stixx.

Bodo Schopf of MSG, **Mike Terrana** of Beau Nasty, **Ed Eble** of Johnny Lee's band, Cher's **Ron Wikso**, plus **Chris Blackwell**, **Aynsley Dunbar**, and **Gina Schock** are all hanging their toms from Purecussion's RIMS mounts. **Paul Wertico**, Rita Coolidge's **Tom Mooney**, Bay Area pros **Donald Baily** and **Lady Di**, and **Phil Leavitt** of Darius are using Purecussion tunable kits.

Charlie McGimsey and Red Hot Chili Peppers drummer **Chad Smith** are using Dean Markley sticks.

And finally, **Joe Morris** (not Harris, as was incorrectly printed in our April Endorser News) is playing Impact drums.



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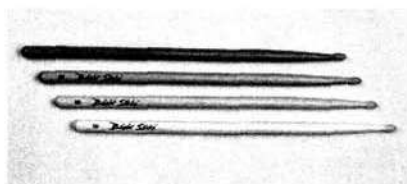
INTERWORLD VIDEOS AND INSTRUMENTS

In their quest to become a "catalyst that will help bring together the music and musicians of our world cultures and to unite the ancient traditions with the contemporary," Interworld Music Associates offers unusual musical instruments and accessories, plus instruction videos, audio tapes, and printed material.

In the video department, Interworld offers two full-length videos, one by John Bergamo and the other by Glen Velez. Bergamo's video presents solo demonstrations and performances of styles from such countries and regions as India, Ireland, and the Middle East. Velez's video is an outgrowth of his work and research with frame drums, and his broad overview includes performance styles from around the world, including Brazil, Afghanistan, Northern Spain, Northern Africa, and the Middle East. The video combines instruction with solo and ensemble performances, including collaborations with Layne Redmond.

Some of the instruments and accessories Interworld has made available are bass gongs, a *Great Gong*/contrabass, melodic gongs, mounted *Chang-chang* sets, a *Bronze Drum* (kajar), *Chang-chang* cymbals, and gong mallets. **Interworld Music Associates, 67 Main St., Brattleboro, VT 05301, (802) 257-5519.**

PRO-DESIGN BRIGHT STICKS



Pro-Design has introduced *Bright Sticks*, brightly colored hickory drumsticks with a non-chip, non-stain finish. The wood itself is colored using a proprietary formula that penetrates deep into the wood, reinforcing the grain structure. *Bright Sticks'* nylon tips are bonded with a high-impact adhesive. The sticks are pre-rolled for straightness,

and are packaged in pitch-matched pairs. Also, according to the company, the sticks include a guarantee unique to the industry: If any stick breaks prematurely, Pro-Design will replace the pair for free. *Bright Sticks* come in four bright fluorescent colors: red, yellow, orange, and magenta, and are available in four sizes: 5A, 5B, 2B, and Rock. **Pro-Design, P.O. Box 2563, Paso Robles, CA 93447-2563, (805) 239-8793.**

VATER STICKS

In addition to manufacturing drumsticks for two of the world's largest drum companies, plus providing drum shops and music retailers across the country with custom-labeled drumsticks, Vater has launched their own brand of premium drumsticks. Vater will be marketing a total of 15 different models utilizing three different kinds of premium American wood. The hickory models will be duplicated in American oak (a Vater exclusive, according to the company), and three other models will be available in American maple. **Vater Percussion, Inc., 270 Centre St., Holbrook, MA 02343, tel: (617) 767-1877, fax: (617) 767-0010.**

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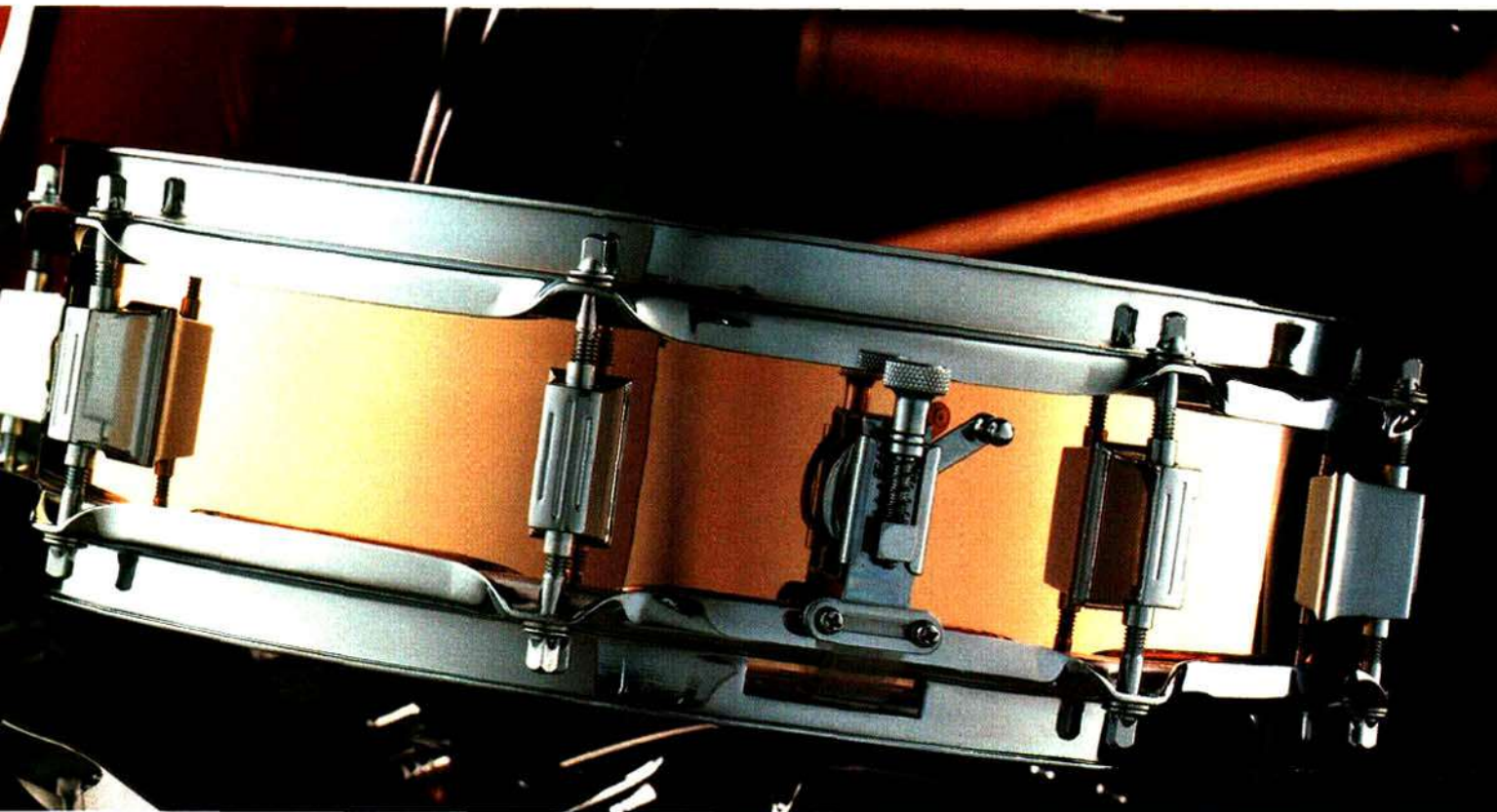
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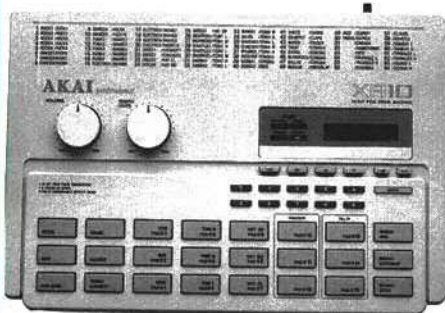


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Akai Professional has introduced a new low-priced drum machine, the XR10. The XR10 features 65 ROM-based, 16-bit sampled drum and percussion sounds and 8-voice polyphony, with sound quality equal to that of Akai's S1000 series of 16-bit digital samplers. Sounds are played via 15 pads, with an accent level for each pad. The user has the ability to edit a variety of sound-shaping parameters, including pan, send level, sweep (depth, decay, polarity), tuning (coarse and fine), decay, hold, and reverse. The XR10 provides the user with 50 basic

ROM patterns, each with three variations, three fill-ins, and one intro, for a total of 450 preset variations. There are 99 user patterns, and 20 songs containing up to 99 different patterns each can be constructed. Preset patterns can be copied to the user pattern locations for editing, making it easy to start with workable patterns in all musical styles. **Akai Professional, P.O. Box 2344, Fort Worth, TX 76113, tel: (817) 336-5114, telex: 163203 IMCTX UT, fax: (817) 870-1271.**

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Jeffrey Ocheltree is offering custom pic-

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Pork Pie Percussion has announced the introduction of their line of hand-made drums. The drums are crafted from 100% maple shells, with standard hardware on each drum, including heavy-duty hoops, precision-cut edges, Purecussion RIMS, and hourglass-shaped lugs. The lugs are custom-machined from solid brass, and are available in polished brass, chrome, black chrome, and nickel-plated.

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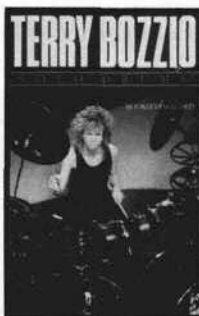


DAVE WECKL THE NEXT STEP

Dave concentrates on time playing, constructing a groove, beat displacement, (playing backwards), cymbal technique, phrasing, creating a drum part, playing in odd times, and soloing. This video also features three songs from *Contemporary Drummer + One*, a latin groove, and some fantastic solos.

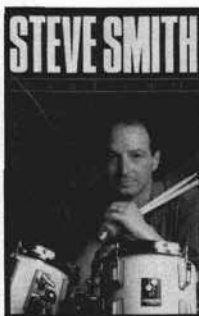
BACK TO BASICS

Dave outlines his philosophy and technical approach to the drums, covering stick control, foot technique, brushes, and independence. He also performs with several tracks from *Contemporary Drummer + One* and plays some explosive solos.



TERRY BOZZIO SOLO DRUMS

Terry presents his overall approach to the drum set starting with an incredible solo that he breaks down section by section, explaining each technique used. He also covers double bass drumming, hand technique, 4-way independence, and offers a study of his drum part for *U.S. Drag*. Booklet included.



STEVE SMITH PART ONE

Steve describes and demonstrates methods for developing time and meter and his basic approach to rock and jazz. This video also includes some incredible solos and performances with Steve's group *Vital Information*. *Best Music Instruction Video of 1987* (American Video Awards). Booklet included.

PART TWO

An exciting follow-up with invaluable tips on double bass drumming, developing creativity, soloing, and creating a drum part. This video includes rare in-concert footage of Steps Ahead, plus great performances by *Vital Information*. Booklet included.



ROD MORGENSTEIN PUTTING IT ALL TOGETHER

Rod discusses how to develop versatility, creating a drum part, techniques for playing in odd time signatures, and his approach to ghost strokes and double bass drumming. On-screen graphics included.



STEVE GADD IN SESSION

Presents 90-minutes of incredible music and dialogue by Steve Gadd with Will Lee, Eddie Gomez, Richard Tee and the late Jorge Dalto. This classic video will give you a behind-the-scenes look at masters at work as they arrange tunes, work on grooves, and play funk, latin, reggae, shuffles, and ballads.

UP CLOSE

Steve discusses his influences and demonstrates some of the classic drum parts that he has played on hit records like "Fifty Ways to Leave Your Lover." In addition to playing some great solos, Steve shows how he applies rudiments to the drumset and demonstrates his bass drum technique.

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VIDEOS

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- ☐ DAVE WECKL, *The Next Step* (80 min.) \$39.95
- ☐ TERRY BOZZIO, *Solo Drums* w/booklet (55 min.) \$39.95
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- ☐ STEVE SMITH, *Part Two* w/booklet (54 min.) \$39.95
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AUDIOS

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- ☐ ROD MORGENSTEIN (each includes two 60 min. cassettes and book)
 - ☐ Grooving In Styles/Filling in the Holes \$24.95
 - ☐ Odd Times \$24.95
 - ☐ Double Bass Drumming \$24.95
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- ☐ DANNY GOTTlieb, *Drumming Concepts* (two 60 minute audio tapes) \$21.95

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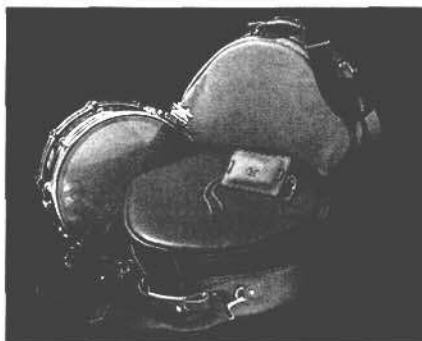
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REUNION BLUES GIG BAGS



Reunion Blues has made available their new leather and cordura *Extended Snare* gig bags, designed for snare drums with elongated snare assemblies and available

in depths of 3", 5 1/2", and 7". The bags feature large, heavy-duty, no-scratch nylon zippers, leather handles, and clip-on webbing shoulder straps. The *Extended Snare* gig bag is Reunion Blues' newest addition to their percussion bag line, which includes leather and cordura models of round snare drum bags, cymbal bags, stick and mallet bags, and strap hardware bags.

Reunion Blues has also re-introduced their *Bumper Pad*. Designed to prevent snare drums and tom-toms from scratching each other, the *Bumper Pad* also works as a damper and packing pad. The new *Extended Snare* gig bag and *Bumper Pad* are available in black and burgundy and in both cordura and leather, and feature Reunion Blues' lifetime guarantee. **Reunion Blues, 2525 16th St., San Francisco, CA 94103, tel: (415) 861-7220, fax: (415) 861-7298.**

ROC-N-SOC ITEMS

Roc-N-Soc now offers a retrofit kit designed to upgrade most drum thrones on the market with the Roc-N-Soc seat. Available in smoke gray, royal blue, and red, the seat will fit on several Pearl, Yamaha, and Gibraltar throne stands, and on all Tama units.

The company has also introduced their *Nitro Rider*, which they refer to as "the world's first nitrogen gas hydraulic drummer's throne." Incorporating a DW double-braced tripod base, a 1 1/4" stainless steel main shaft, and instantaneous, lever-controlled height adjustment from 18" to 25", the throne comes with a five-year guarantee on its leg assembly (one year on the nitro gas cylinder and seat). **Roc-N-Soc, 2511 Asheville Road, Waynesville, NC 28786, (704)452-1736.**

TAMA ROCKSTAR UPGRADES



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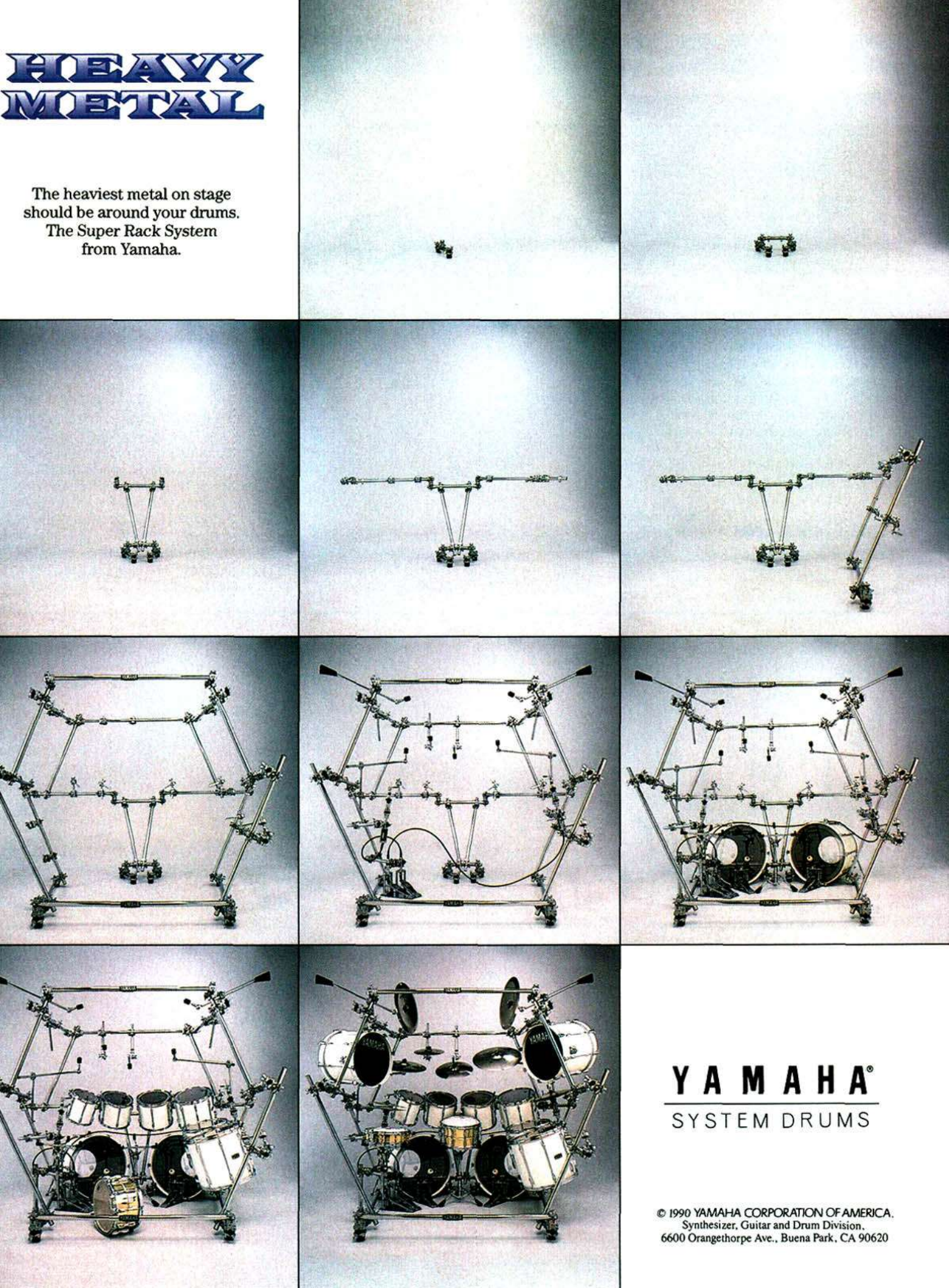
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NADY SONGSTARTER



Nady's *SongStarter* is a compact, electronic metronome that can be programmed with the tempos of up to 32 songs, at speeds of 40 to 212 BPM. The meter is marked by

both a flashing LED and by a click track sound that can be heard through a headset or through speakers. A footpedal allows the user to move the *SongStarter* from one tempo to another, or to program in new tempos. In addition, the *SongStarter* offers both Practice and Play modes, and can run on either a single 9V battery or from an external adapter. **Nady Systems, Inc., 6701 Bay St., Emeryville, CA 94608, tel: (415) 652-2411, fax: (415) 652-5075.**

HAL BLAINE AUTOBIOGRAPHY

Hal Blaine And The Wrecking Crew, the biography of perhaps the world's most recorded drummer, is now available. The book covers Blaine's career throughout the '50s, '60s, and '70s, during which he played on over 40 number-one songs, with people like Elvis Presley, Frank Sinatra, Diana Ross, and the Beach Boys. *Hal Blaine And The Wrecking Crew* is published by Mix Publications and distributed by **Hal Leonard Publishing Corp., 7777 West Bluemound Road, P.O. Box 13819, Milwaukee, WI 53213, tel: (414) 774-3630, fax: (414) 774-3259, telex: 26668.**

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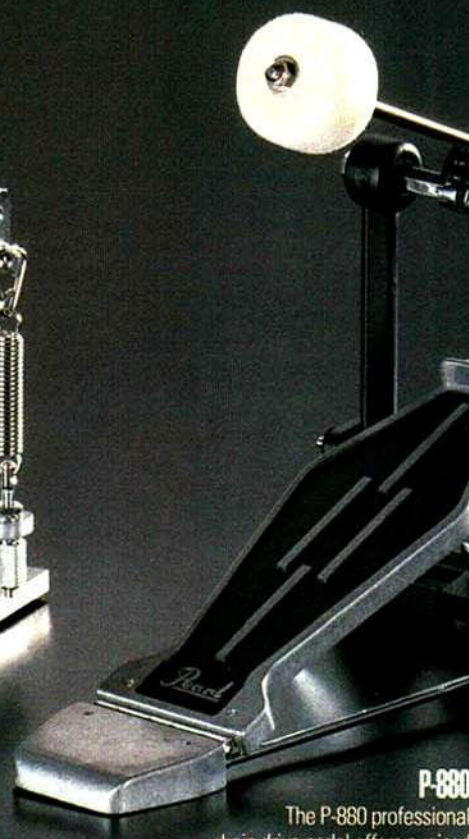
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Originally designed as game-call whistles, Unique Collectibles whistles can also be of use to musicians, according to the makers. The whistles of the collection originated in South America at the turn of the century, and are currently hand-crafted from rose-wood. The 17 whistles recommended for musical use are available in a boxed set. **Unique Collectibles, 886 N. Lacrosse St., Allentown, PA 18103, tel: (215) 776-7717, fax: (215) 776-7832.**

SCHLAGWERK TUNABLE LOG DRUMS

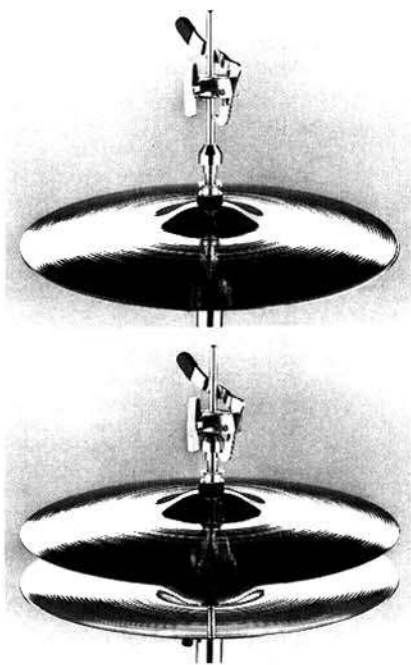
The Schlagwerk Klangobjekte company, located outside of Stuttgart, West Germany, has recently introduced its tunable 8-tone log drum. The instrument's tongueblades are fixed on double hardwood ledges, in a manner like stringed instruments, and it can be tuned within one octave up to every scale. The log drum's corpus is also tunable to two different tones. Wooden

mallets are available from the makers as well. **Lautenbacher & Partner, Weissenburger Strasse 18, D-8000, Munchen 80, West Germany, tel: 0 89/4 80 13 90, fax: 0 89/48 33 79.**

LUDWIG HARDWARE

Ludwig has recently expanded their *Rocker* hardware line to include an add-on single tom holder (model *LR-255-STH*). This device can be added to any cymbal stand with the *LM-453-CLU* universal clamp. The standard L-arm attachment is compatible with the mounting brackets on all Ludwig *Rocker* toms and *Classic* series toms using the *P-1216D* bracket. According to the company, the 9"-long tube offers plenty of height adjustment, and the tube's 1" diameter is a perfect match for the bass drum casting mount for single-tom outfit configurations. Owners of Ludwig five-piece kits can now easily expand to six-piece configurations or larger, or add cowbells, electronic units, or other items.

Also new from Ludwig is their quick-release hi-hat clutch (model *L-2509*), which allows the double-bass drummer to continue with a closed hi-hat sound while both



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next month in August's
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EMORY**



Photo by Paul Jonason

**TOMMY
WELLS**

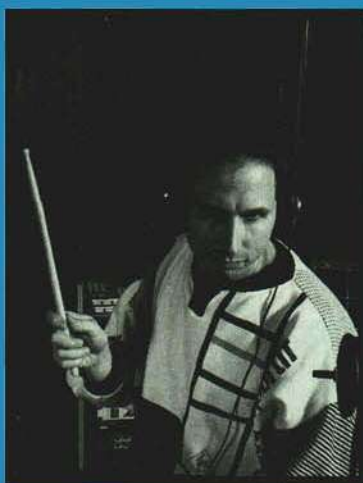


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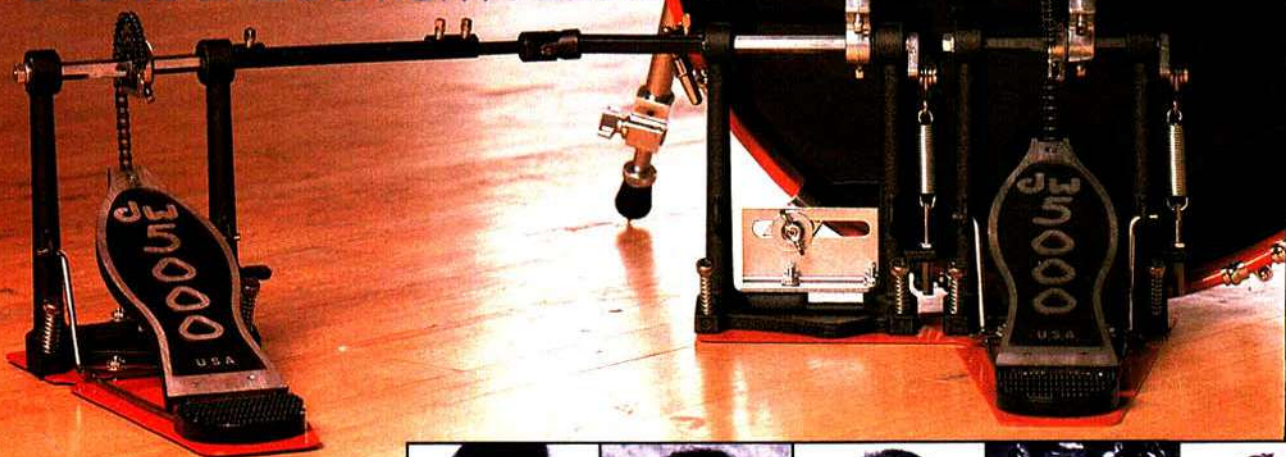
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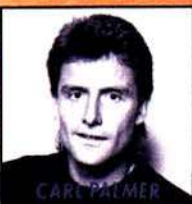
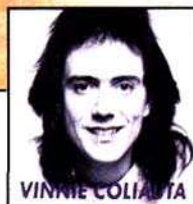
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FEEL THE BEAT

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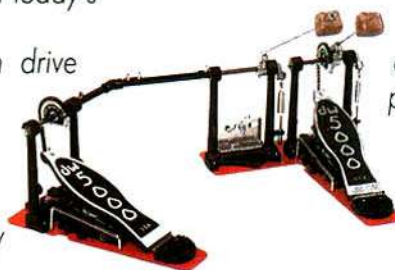


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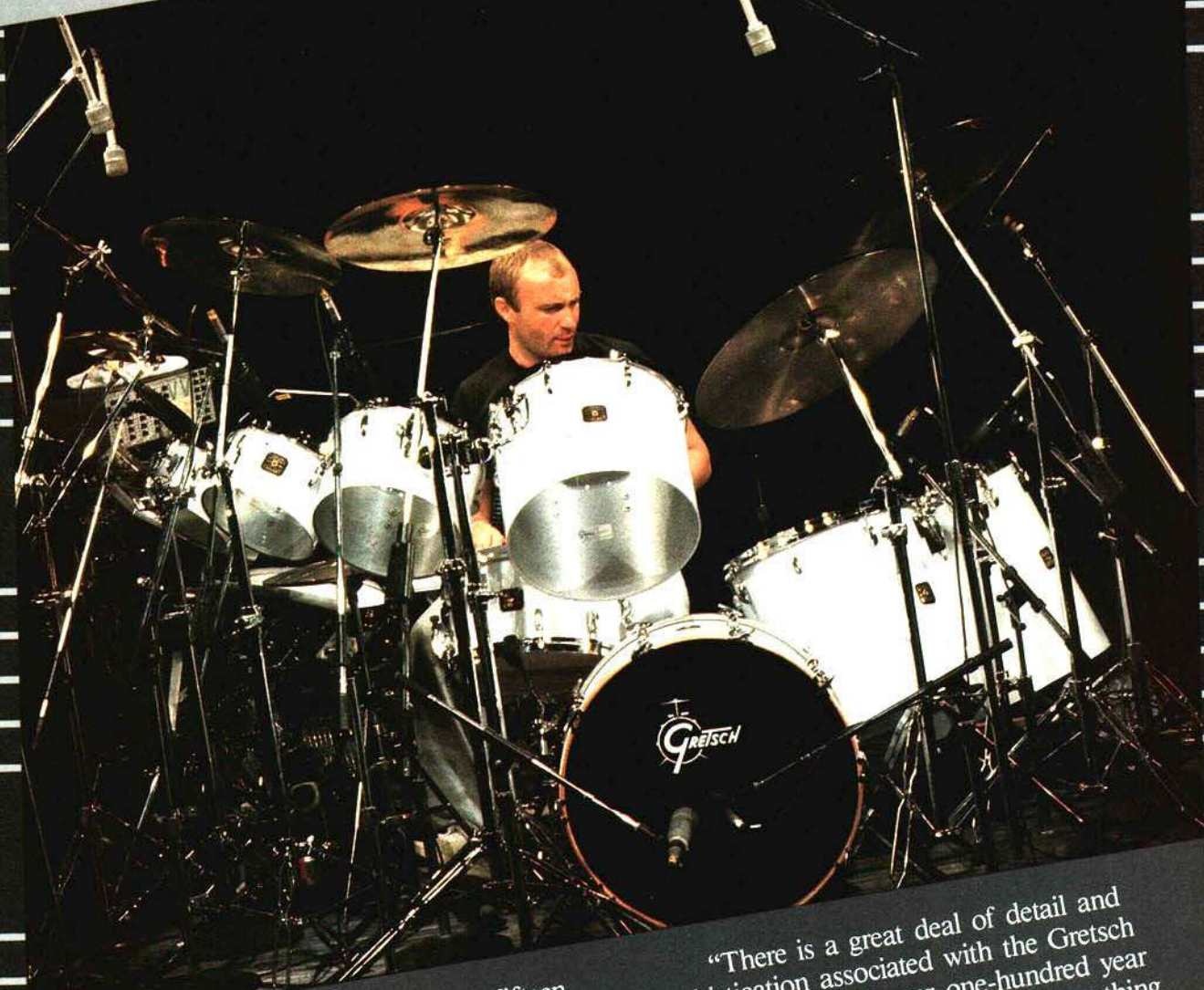
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Don Moye

Photographed by Veryl Oakland

Why do I play Gretsch?

Phil Collins
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

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